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NEW YORK'S ENTHUSIASM GOES TO CHICAGO OPERA

**Cleofonte Campanini's Organization Conquers Metropolitan—Muratore a Magnificently Effective Tenor—
Raisa and Mary Garden Stare Decisively—
Première of Hadley's "Azora"**

Wednesday evening, January 23, marked the opening of the Chicago Opera season here at the Lexington Theatre, and introduced New York to the grand opera organization which has been giving such splendid performances in the West this winter under the artistic directorship and resourceful management of Cleofonte Campanini, that doughty individual who began his musical career as a first class conductor and now is continuing it with even more favorable results as one of the world's few great operatic impresarios. His Chicago beginnings, struggles, setbacks, and final triumph form one of the most interesting chapters in the history of opera in America, and his present standing and that of his organization are a striking tribute not only to his own unquenchable energy and ambition and his great musical talents, but also to the artistic spirit and keen appreciative quality of the city of Chicago. Long may Campanini reign there as the operatic arbiter, and many years may he come to New York annually to enable us to hear operas and singers that, in the unavoidable nature of things, we would not ordinarily encounter and enjoy.

The "Monna Vanna" opening on Wednesday brought the return of Mary Garden in a role which she had given here years ago most successfully, and which lingered lovingly in the memory of those who saw it at the time. Miss Garden, a woman of keen intelligence, an experienced singer, and an actress of unquestioned sophistication and power, repeated her subtle and compelling impersonation of the woman who goes to Prinzivalle's tent and wears as protection only a cloak and her own innocence and dignity. This tense scene, as well as the finale of the drama, when after being accused of unfaithfulness by her husband, she discovers her love for Prinzivalle and the realization of his true greatness, were acted by Miss Garden with a poetry, realism, and artistic abandon unrivalled on the lyric stage today. Her singing has improved markedly. She understands the value of vocal reserve and of fluency in phrasing. She always is musical. Her high tones are amply clear and powerful. Miss Garden received a merited ovation.

Her very effective partner, and one who shared with her deservedly in the honors of the evening, was Lucien Muratore, a towering Prinzivalle, a vocally appealing Prinzivalle, a histrionically convincing Prinzivalle. He has a robust voice, capable of all gradations in dynamics, however, and he delivers and diction with impressive art. He possesses an uncommon degree of magnetism, which permeated the scene even when, in the last act, he stands still for many minutes, in the fashion of Parsifal, and sings not a tone. He, too, was pampered and feted by the audience.

George Baklanoff, as Guido, put passion and sufficient sinister ardor into his role. His vocal organ is voluminous, intensive, well ordered. Gustave Huberdeau did a Marco of dignified action and soothing vocal ministrations. Octave Dua doubled in the roles of Vedio and Borso. Desire Defrere was the Torello. Constantin Nicolay made the small part of Trivulzio stand out through finish of detail and sincerity of treatment. Marcel Charlier, the conductor, showed intimate knowledge of Fevrier's score. It is music that shifts constantly between lyrical and dramatic utterance and requires crass contrasts of tone and shading. The orchestra, while not flawless, revealed resonance, technical skill and tonal variety. The scenery was a bit highly colored and a trifle out of perspective in the first and third acts (due no doubt to adaptation to a theatre for which it was not specially built), but the tent of Prinzivalle showed unusual taste and imagination. The bearers of food relief to the besieged city of Pisa should have been more in number. Also the multitude of Pisa might well have been augmented. Some one near this writer remarked that the tower of Pisa leaned the wrong way. It is an architectural question with which the present chronicler is not familiar.

Wolf-Ferrari's "Jewels of the Madonna" was the offering of Thursday evening, January 24, and enabled Raisa to triumph—the word is no exaggeration—as Malicella. She is a young woman with a warm, rich, dramatic soprano voice, wonderfully free in emission, and of exceptional range and power. She employs all the artifices of color and temperament to make her song sensual and it ravishes the ear. Her own emotional participation and her free outpouring of tone carry the hearer's sensibilities completely. She looked lovely as the wilful and wicked girl who induces her lover to steal the gems from

the Virgin image. Her acting disclosed a veritable dramatic nature.

The Gennaro, Giuseppe Gaudenzi, has a voice of no marked beauty, and he sentimentalized his impersonation unbearably. The handsome and imposing Rimini loomed large (not only physically, but also artistically) as Rafael, that bold cadet. He sang the serenade exuberantly and acted with much adroit byplay. Louise Berat's soulful tones helped the role of Carmela. Francesco Daddi, as Biao, furnished capital comedy. A host of competent singers filled the many lesser parts. The music of this opera is full of local color, has lyric charm in places, and rhythmic vitality always. The scenery was excellent. Charlier and his men were in fine form.

The third performance, on Friday, January 25, consisted of "Thais," in which Mary Garden shone once more
(Continued on page 9.)



HIPOLITO LAZARO.

The new Spanish tenor of the Metropolitan Opera Company, who is making his debut there this (Thursday) evening as the Duke in "Rigoletto." This is his first appearance in the United States, although he has long been a favorite not only in Italy and Spain, but also in Cuba, Mexico and South American countries.

Nordica Estate for Her Sisters

The late Lillian Nordica's \$1,000,000 estate will go to her sisters and not to her husband, George W. Young, according to a memorandum handed down last week by Vice-Chancellor Stevenson, of Newark, N. J. He will formulate his decision later, confirming the ruling of the Monmouth County Orphans' Court in 1916. The sisters of Mme. Nordica are Imogene Castillo, of Los Angeles, Cal.; Annie Baldwin, of Dorchester, Mass., and Ione Walker. They are the residuary legatees under a will made by Mme. Nordica on Thursday Island, in the South Seas, in 1914.

Mme. Culp to Return to America in August

Antonia Sawyer has just received a letter from Julia Culp, written in December, saying how much she regrets that she will not be able to reach America this season. She writes that she will be here in August with her accompanist, Coenraad v. Bos.

Opera Bomber Given Penitentiary Term

Reinhold Faust, who placed the bomb in the Auditorium Theatre during the Chicago Opera Company's first week of the season just closed in that city, was sentenced to an indefinite term of from one to twenty years in the penitentiary by Judge Scanlan last week.

GALLI-CURCI AMAZES AND THRILLS HEARERS

**Famous Songbird's New York Debut a Sensational Triumph—Applauded and Cheered for Twenty Minutes
After "Shadow Song" in "Dinorah"—Her
Marvelous Musical and Technical Art**

Before an audience and in an atmosphere surcharged with electric curiosity and expectation, Amelita Galli-Curci effected her New York debut last Monday evening at the Lexington Theatre, in the Chicago Opera Company's presentation of Meyerbeer's "Dinorah." The house contained as large, as fashionable, and as artistically representative an audience as ever packed an auditorium in this city to hear a new and sensationally heralded singing actress.

Mme. Galli-Curci's remarkable career is a matter of wide public knowledge and needs no detailing at this moment. The happenings that led up to her astonishing and quick success in Chicago are of the kind that stimulate and please the American imagination, with its strong adventurous and romantic elements. Aside from the wish to judge of Mme. Galli-Curci's artistic and vocal merits, the enormous audience at the Lexington last Monday was agog also to see whether she could duplicate her sudden Chicago triumph in a city supposed to be more staid in its estimates, more reserved in the expression of its approbation.

Suffice it to say that in regard to her effect on her hearers, Mme. Galli-Curci not only repeated, but also outdid her initial Chicago experience. The New York audience sat in tense and astonished silence during the singer's long florid air ("Shadow Song") at the opening of the second act, and almost before the last tone ended its audible vibrations, a true thunder of handclapping, a babel of cheering, a cloud of handkerchief waving, a tidal wave of delight and admiration engulfed the little woman who stood on the stage and smiled and bowed in response to the cataclysmal noise. After about twenty minutes of undiminished tumult, Mme. Galli-Curci signaled to the conductor and repeated the finale of the aria which had aroused such a stir. Again the roar of excitement and joy broke out and continued for another five minutes or longer. In every sense of the word, the newcomer sang herself into the hearts of her New York listeners. This city has taken Amelita Galli-Curci unto itself and henceforth her name will be associated here with the other flaming soprano stars whom the metropolis has crowned queens of decorative lyric song—Malibran, Sontag, Patti, Gerster, Di Murska, Sembrich, Tetrassini, Hempel, Barrientos.

Mme. Galli-Curci has a voice of exquisite and delicate quality, a voice with the brittle brilliancy necessary to attack fearlessly the most difficult coloratura passages and to fill with lyrical semblance the most sustained episodes of quiet song. Her technical correctness is absolute. Her scales, diatonic and chromatic, are like even successions of matched pearls. Her staccati sparkle dazzlingly. Her trill is of astounding evenness and timbre. Her legato leaves nothing to be desired. She puts soul into her cantilena. Impeccable taste marks every phrase she utters. Her musicianship is unquestioned in the minds of those able to recognize such a trait even in the obviously display music which Meyerbeer has allotted to Dinorah. The cadenza, a particularly well written bit of virtuosity, emanated from the singer herself. She colored her tones with constant variety. She put emotion into the moments requiring the expression of deeper feeling. She acted the character of Dinorah with a wide range of histrionic technique. She was by turns coquettish, sentimental, gay, pensive, ardent. She presented a stage picture of surpassing loveliness. She possesses facial beauty. She has expressive and ineluctable eyes, a graceful figure, a fascinating, inescapable personality. She acknowledged the plaudits with graciousness and modesty. She is a great artist. She is a great woman.

Specific technical phases that stood out prominently in her performance were the finically perfect intonation (with the exception of a few nervous instants very early in the evening), the purity of her high tones, including a ravishingly sweet E; the remarkably polished phrasing; the rare intelligence with which she realizes that a coloratura voice is a delicate instrument and must be treated with skill and not force; the unusual crescendo on the high A flat trill; the artistic saving of strength for the big aria (the Galli-Curci voice sounded bigger in the last act than in the preceding ones); and the refreshing legitimacy of the execution in the rousades, every tone being sung separately and not merely indicated or slid over as is the custom of so many coloratura singers whose methods appear on the surface to be more slapdash and exciting than Mme.

(Continued on page 12.)

THREE YOUNG MEN WHO MAKE MUSIC

Hartridge Whipp, Baritone; Eddy Brown, Violinist, and Ernest R. Ball, Composer, Express Musical Opinions Formed from Different Viewpoints

"STAY East, young man," was the advice of one of the New York critics to Hartridge Whipp, who came quite unheralded to town and astonished everybody by proving to be one of the most promising baritones that has been heard here in several years. When asked if he were going to heed the advice, Mr. Whipp said: "We had quite made up our minds to remain in New York—the Mecca of all artists—whether my recital was a success or not. When we left the West, which we did at the advice of Conrad V. Bos, we burned all our bridges. By that I mean we disposed of our property in Oregon, for we had decided to make our home in New York."

"The city which was to mark your first visit to any place east of Chicago," laughed Mrs. Whipp, who, by the way, has been her husband's main source of inspiration.

"And I think it is the greatest city in the country. As for the New York audiences, they are great too," said Mr. Whipp, very boyishly. "If you are good, they seem to

exceedingly fine church positions, Mrs. Whipp being a concert pianist of not a little note.

"Is it true that the westerners are so progressive?" asked the writer. Said Mr. Whipp: "Yes, but some people think they are asleep most of the time. They are far from that. For example, the city of Portland has 225 miles of suburban car lines, in addition to one of the finest electric train systems, which boasts of running sleepers. The westerners like the best of everything and they don't mind paying the price. In time they will become quite as discriminating as the New Yorkers. It may be rather interesting to know that they are inclined to support the American artist quicker than the foreign born. They find that their own are more adaptable. The war is doing much to bring the American into his own, and I believe that as each year goes by the standard will be raised more and more, so that finally the American artist will even excel the foreigner. It has been stated that we Americans do not possess the temperament of our brother across the water. That is not true; we do, but we are not as demonstrative. Speaking of the West, some people in the Middle West have the impression that the farther west one travels the wilder the country becomes and the more stagnant the people. An amusing example of this occurred not so long ago, when a club women's federation was being held in one of those western cities. The chairman of the committee of arrangements wired several days prior to the event to say that she was sending the copies of the choral numbers that were to be rendered by a local organization, because there might be some difficulty in securing the desired key. The climax came with the end, which said that she would even be willing to ship a piano if necessary."

Mr. Whipp explained that he did as much work away from the piano as at it, meaning that concentration and memorizing play a strong part in his work. For diversion, he likes to indulge in outdoor sports, and "orchestral music is a great passion of mine," said the baritone.

In Mr. Whipp, the man who came and conquered New York, another winner has been found! J. V.



Photo by Ira L. Hill's Studio.
HARTTRIDGE WHIPP,
Baritone.

take pleasure in letting you know that they approve of your work. But I guess if one fails to come up to the mark, he is told just as quickly. As we say in the West, New York is a bad place to come to half baked."

Having been born in Hastings, Minn., and having lived and received his education exclusively in this country, it is not surprising that Mr. Whipp wishes to be known as the American baritone. Furthermore, he looks every inch of the word American—tall, clean cut, and a fine specimen of the college type.

His career, however, has been a strange one. In his early youth he made a rather thorough study of both the violin and the cello. He studied medicine next, and upon finding it was not entirely to his liking, he entered the law school of Denver University, from which he was graduated with honors in 1910. After leaving college, he discovered he had voice, and accordingly took some lessons, later gaining experience in church and quartet work. Only six years ago did he really begin to study seriously. This was done at the advice of several prominent musicians of the Pacific Coast.

"At that time I was living in Portland, Ore.," he continued, "and when I say that I studied night and day you will realize what had to be accomplished in so short a period. Harmony and the languages, in addition to the technical work of production had to be mastered. In April of 1913 I made my operatic debut with the Lambardi company, one of the first organizations of the kind on the Coast. I was cast for the role of Amonasro in 'Aida' and appeared without any rehearsal." This statement under ordinary circumstances would have been rather amazing, but anything after Mr. Whipp's latest coup in New York would seem to come as a matter of fact.

Antonia Sawyer, the well known New York manager, who was an interested listener part of the time, at this point told her newest managerial protégé that she, too, had made her debut in the same opera and under similar circumstances. "Only the conductor tried to impress me with the known fact that my opening came with the note B," said Mrs. Sawyer.

"Later," resumed Mr. Whipp, "a group of Portland's leading musicians organized an opera company, known as the Portland Opera Association, which gave three performances a year. I, as the local attraction, was chosen to appear at two of these performances, first singing the role of Friar Laurence in 'Romeo and Juliet,' Mme. Jomelli being the Juliet, and later that of Giacomo in 'Fra Diavolo.'"

These operatic performances were followed by considerable concert and oratorio work in such cities as Spokane, North Yakima, Mosesman and Denver. Prior to the time that the Whipp's "pulled up stakes" in Oregon, both held

BROWN DISPLAYS MODESTY UNIQUE AMONG MUSICIANS

Violinist Who Has Appeared as Soloist with Most of the Important Symphony Orchestras Declares That He Likes the Brahms Concerto Best

WHAT a picture it made! There was the vast, cathedral grandeur of the great hall of the College of the City of New York, with its splendid collegiate banners overhead and that remarkable varied hued painting which meets the gaze on entering; there was a large audience, which at first seemed to be a part of the setting, so quiet and still was it; there was a grand piano at which a black coated figure was playing, and finally there was a slight, boyish figure with a violin. The writing auditor took a seat at the extreme left, the better to obtain a true perspective. The intensely interested audience represented the acme of cosmopolitanism. There was the bejeweled feminine listener, wrapped in her costly furs and close beside her sat as attentive a listener with a small shawl thrown over her head, her toil worn hands folded in her lap; likewise the man in evening dress elbowed the laborer. But there was no sign of caste in the attention which they all gave to the violinist; they seemed thoroughly wrapped up in his music. It was fascinating to see how that youthful artist held sway over their emotions, and after a time, the present listener was perforce slowly drawn within the circle of Eddy Brown's magnetic influence. Gradually the audience faded from the listener's ken and he journeyed forth along beauteous vistas, guided by the wonderful bow, fingers, emotions, and brain.

With the memory of that picture before him, the writer was ushered into the presence of Eddy Brown several days later. Such a splendid artist—one who could hold enthralled a vast audience throughout an entire program, could not fail to have many things to tell which do not befall the average mortal. But whatever shyness may have been felt was soon dispersed by the discovery that Eddy Brown, the man, was as cosmopolitan in his sympathies as his audiences.

All went well as long as the conversation lay along the general lines of the weather and health, but when his interviewer gradually turned to Eddy Brown as a topic, the violinist became seized with gentle panic. If there is one thing Eddy Brown does not like, it is to talk about himself for publication, nor is his modesty assumed (as by some other artists) for the sake of effect.

It is because of this innate modesty that the music world in general knows comparatively so little about what a very busy artist Eddy Brown is. Of course, everybody is aware that two years ago this month, the young artist returned to America from European successes such as are accorded few men of his youth. In addition to about forty appearances in war raked Europe which he made before crossing, Eddy Brown scored so tremendous and decided a hit in America that at the close of the season his engagements totalled in the neighborhood of seventy-five. It is likewise a matter of general knowledge that this youth has appeared as soloist with orchestras under Nikisch, Mengelberg, Wetzel, the late Fritz Steinbach, Max Fiedler and with the orchestras and conductors of all the important music centers, not to mention Frederick Stock, Leopold Stokowski, Josef Stransky, Walter Damrosch, the St. Louis, Cincinnati and other symphony orchestras in this country. His achievements with orchestra have been

duplicated fully by his reception in recital and in appearances with the various important societies of Europe and America.

"And do you know, Mengelberg wanted to arrange a tour for me, but in order to accept his offer I should have been forced to postpone my return to America, so, of course, it was out of the question," declared Mr. Brown in a tone and with the air which would lead one to suppose that such an offer were not something unusual.

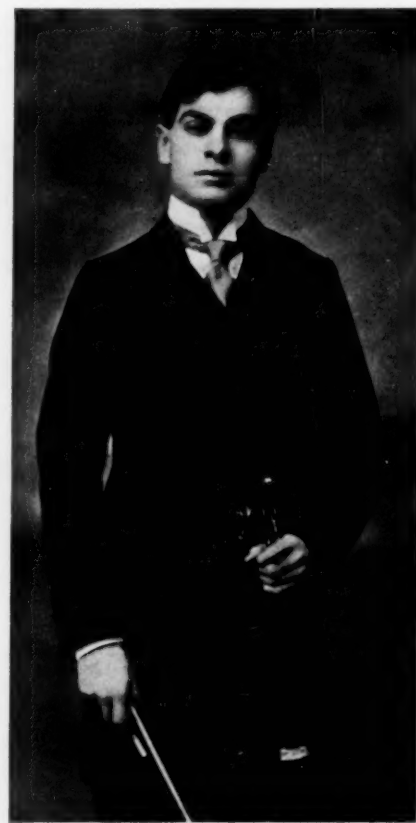
Delighted to find the violinist ready to converse on a subject akin to himself, the writer discovered that this modest young man had filled about half a hundred engagements last year in various portions of the country. His splendid art and unassuming personality have won for him a larger following in this broad land of ours than the average person may imagine.

"But why should I talk about myself?" he said when the interviewer protested that the public was anxious to know something about the man behind the great artist. "I play for them and why should they be interested in me personally? I am just the same as other people, perhaps a little more fond of solitude than most, but that is neither here nor there."

"Yes," he continued in answer to a questioning glance, "my mother declares that half the time she does not know where I am and when she does find me at last, I am doing nothing more exciting than reading or writing. I do enjoy composing, too, and if I am gone longer than usual, she is quite sure to find me working on some composition."

"Well, if you must know," and he seemed somewhat annoyed at the persistence of his visitor to find out about such very inartistic events as mere engagements, "I think I have played about thirty concerts so far this season and the total already booked is something like sixty-five I believe. The cold weather was impartial in its gifts, and I also was forced to cancel several engagements. Of course, I am enjoying my appearances with the various orchestras."

Here he once more became silent and had the writer not known something of the way Brown was received with these representative bodies, he would have failed to learn



© Mishkin, N. Y.

EDDY BROWN.

The violinist, whose remarkable triumphs in Europe and America have but added to his modesty.

anything concerning them. As a matter of fact, the virtuoso has to his credit this season two appearances with the Chicago Symphony Orchestra under Frederick Stock, two appearances with the New York Philharmonic Orchestra, under Josef Stransky, two appearances with the Philadelphia Orchestra under Leopold Stokowski, and two appearances with the St. Louis Symphony Orchestra, Max Zach, conductor. All these appearances have unusual significance for they are in the nature of re-engagements, notably with the Chicago Symphony Orchestra and the New York Philharmonic. The appearance with the Philadelphia Orchestra, which is to be in Buffalo, comes as a direct result of Brown's triumph there last year, a

similar cause being responsible for the St. Louis concert. When the leaders of such orchestras find him not only an artist of splendid worth, but also sing his praises in no uncertain terms, the public may be sure of the remarkable place he has made for himself quietly and without ostentation, for his popularity is built upon the solid foundation of real merit.

Just as the interviewer was preparing to start the siege from a new angle, a personal friend of the young violinist made his appearance, and it was remarkably interesting to see the difference between the diffident young man of the moment before and the one who eagerly discussed a recent concert, remarking naively, "Sometimes they play very funny programs in America."

As the visitor rose, he could not forbear one query. "I am going to play the Mendelssohn concerto when I appear with the New York Philharmonic on February 17," Brown responded. "I like that, but I enjoy more the Brahms concerto, which I played in Chicago."

Not at all satisfied with the progress made, the interviewer departed, feeling that perhaps after all, Eddy Brown was right, and his wonderful art is the best answer to all questions. H. R. F.

ERNEST R. BALL PREFERS TO WRITE BALLADS

Some Day, However, He Intends to Compose an Opera Teeming with Songs Like "Mother Machree"

"I suppose, Mr. Ball, that all your life you have been singing, playing, and writing ballads?" I asked that composer one day when he was kind enough to come to see me. (His coming to my hotel had made a hit with me; it made me feel so important.)

"You're quite wrong there," replied Mr. Ball; "song writing is a comparatively late development in my career. I started out to be an interpretative artist, studied piano at the musical branch of the Western Reserve College in Cleveland, Ohio. When I graduated from there I came to New York with the idea of taking singing lessons from Fred Calloway. I was to earn these lessons and \$15 a week by accompanying his other pupils. All eager and expectant I got to this big town, only to meet with a great disappointment. Mr. Calloway had changed his mind. Perhaps he didn't like my looks. Here I was with just \$7.20 and paying \$6 a week for room and board. It was no joke. I hurriedly invested in a newspaper and devoured the advertisements."

"I answered a blind one that wanted a pianist to demonstrate popular music. It led me to a publishing house in that part of town then known as 'Tin Pan Alley.' I was only the twenty-fourth person to apply for that job. They tried us out on 'Whistling Rufus.' I made a hit by playing it in octaves and was engaged at \$10 a week. It looked like a million dollars to me, and when a month later (in October) they raised me to \$12.50, I wept for joy."

"This was too good to last, and between Christmas and New Year's, the bad part of the season, they let me go. I guess they thought they could take me on again when they got ready, but I fooled them and went with another publisher who gave me \$15 a week. I stayed with them two years; was in the stock room in the morning and played sheet music in the department stores all afternoon. It was during this time that I started to compose. I wrote three instrumental numbers and sold them for \$10 apiece."

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"Rather different from now," I said. "I hear that these days you are making so much money that you couldn't spend it if you tried. What about that?"

"I manage, for I've got two hobbies, golf and motoring. Somehow, I will lose golf balls, and you know the price of gasoline. I've got a Fiat that is a corker. I'm the worst mechanic in the world, but I can make it go and the hum of the motor gives me melody."

"Melody," I repeated. "Yes, we were talking about your songs and I believe we left off at the \$10 per piece stage. What happened next?"

"I went to a third publishing firm and stayed with them fifteen years. Soon after I joined their forces, I wrote my first ballad, 'Will You Love Me in December as You Do in May?' It was a hit, and shortly after that I turned out 'Love Me and the World Is Mine.' I wrote 250 songs for them before our connection ceased."

"You know," I said, "I think you are lucky that you changed your publisher, for I understand that Leo Feist now is publishing your work, and I can't imagine a more active or resourceful man to be associated with. Now tell me, why do you adhere to the straight and narrow path of ballads? Why don't you write rag time?"

"For two good reasons," answered honest Ernest R. Ball: "The first is, that I don't like it, and the second is that even if I did, I couldn't write it. In my early days I tried coon songs and they were the worst ever."

"If you don't like that type of song, I take it that you don't care for Irving Berlin's music?"

"No, it's trash, clever trash. The pity of it all is that Berlin can really write ballads."

"What about Jerome Kern and Louis Hirsch," I asked, hoping to get Mr. Ball explosively angry. However, the fireworks didn't come off.

"Jerry Kern," he replied, "turns out wonderful light opera stuff. It always has something appealing about it. Louis Hirsch, too, writes some very ingratiating things. Harry von Tilzer's songs interest me more than either of the other men's output."

"I can see, Mr. Ball, that ballads are your real love."

"You are right. There is nothing in the world I would rather do than write high class ballads of the semi-classic type. That is where my work differs from that of composers like Nevin and MacDowell. They worked from the purely musical or ethical standpoint. I work for the effect. I try to make songs with a so called 'punch' in them."

"How do your songs come about?" I inquired. "Do you suddenly get a tune, rush to the piano and dash it off, or just how do you work?"

"No sudden inspiration," answered the composer. "I generally have a title first, then the idea of the song comes to me gradually. Sometimes it is three or four months before I write it. I always make my piano copy, though I don't orchestrate my works. When I'm through I take it to my lyric writer and he supplies words that will go with the title and melody. At least I always did that until I started to work with J. Keirn Brennan. He is the only lyric writer that I ever met who brought me a perfect article to set to music."

"If that is the case," I relentlessly went on, "how do you get the ideas for your titles?"

"I make use of everything I see and hear. I never go to the theatre, attend a concert, or read a book without getting a thought for some kind of a song. One day I heard some one say, 'I'll do that with all my heart and soul,' and I decided that would make a great title."

"Have you any favorites among your songs?" I asked. "Well," said Mr. Ball, "I'm sentimentally attached to 'Love Me and the World Is Mine.' I first learned to love the lady who now is my wife when I heard her sing it."

"O," I implored, "haven't you a song that I could use to sing my way into some nice man's heart? Your romance shows that the saying 'The way to a man's heart is through his stomach' is old fashioned. Now it is a matter of song competition."

"For said purposes," replied Mr. Ball, "I strongly recommend my new ballad, 'With All My Heart and Soul.' That ought to hook the hardest hearted man in the world. I admit, though, that much as I'm interested in your welfare, I'd rather have John McCormack sing it. He made my 'Mother Machree.' That song was first done by Chauncey Olcott in 'Mary of Belmore.' Rida Johnson Young wrote the lyric and I the music, and though the audiences liked it, it wasn't until John McCormack, that truly great singer, took it up that it became known universally."

"I'll wager a goodly amount," said I to my visitor, "that you are either Irish or have Irish blood in your veins. I sense your leaning toward Irish artists and the fact that you write such wonderful ballads is another clue."

"You are right, Miss Sherlock Holmes, you are right. My father was Irish, and if it's because of that strain that I can write ballads, I'm mighty grateful. I hope it doesn't go back on me, for there are lots of things I want to do."

"Ah, ambitions," I said; "what are they?"

"I want to write a good light opera on the type of 'Robin Hood,' and have it full of heart songs, like 'With All My Heart and Soul.' I want it to be melodic from start to finish, for it is only melody that counts. At present I'm working on something in the way of a new venture for me, and I'm keen about it."

"What is it?" I asked, with an interviewer's permissible curiosity.

"It's a cycle of five songs. Each one of these is different and all are written in the range of one octave. Three are ballads, one is Irish, and the last is a little novelty idea called 'Sixes and Sevens.' I have never enjoyed anything more than writing this cycle. It was something new, this working out of five melodic songs in one range. The thing that is keeping this publication back is that, though the songs are named, I can't find a title for the book."

"I'm sorry," I ventured, "the public is being deprived of something it would like, I feel sure."

"That is good of you," said Mr. Ball. "I wouldn't be surprised if you have a little Irish blood, too. In fifteen minutes I'm starting off on a vaudeville tour, going to Buffalo first, and they tell me that the trains there are only ten hours late. It won't matter, though, for you've given me something nice to think about."

"No such thing," I replied indignantly; "you are accusing me of being insincere, and I'm not. I really believe no one is writing sweeter melodic ballads than Ernest R. Ball. I hope it's cold in Buffalo." CLAIRE ROSS.

MME. BARRIENTOS RETURNS TO THE METROPOLITAN

Favorite Spanish Prima Donna Begins Her Third Season This Evening

Maria Barrientos, coloratura soprano of the Metropolitan Opera Company, returns to the roster this (Thursday) evening, in a performance of "Rigoletto" with Lazaro and Mardones, two other Spanish singers, in the other leading roles.

This will mark the beginning of the third season in American opera of Spain's greatest coloratura soprano, the singer who, most of all, has been responsible for the inclusion in the Metropolitan repertoire of many of the little known and little sung bel canto operas.

Madame Barrientos returns to America in the full strength of all her lovely powers. At the South American capital, Buenos Aires, where she again celebrated triumphs last summer, 1917 season was merely a repetition of her former successes at the same place. After that, she left for her own Spain, accompanied by her mother and her inseparable companion, her son Georges. In Spain she sung at some of the leading opera houses, made her annual trip to Paris to replenish her wardrobe—for Madame is most particular about this important part of a prima donna's life—and then returned to Barcelona.

Although her trip was long and tiresome—twenty days was the length of the journey—it gave her the necessary rest and the benefit of the climate of the southern seas. She has now had sufficient time at her apartments in West Seventieth street to become habituated again to New York.

When Mme. Barrientos makes her debut again in New York this evening, she will be welcomed back to New York's great temple of music not only by the many ardent admirers, who have followed her American triumphs the last three years, but also by that large and evergrowing group of Spaniards and South Americans in New York, who regard Barrientos as their very own.

After the operatic season, Mme. Barrientos will sing a number of concert engagements through the United States under the management of the Metropolitan Musical Bureau.

Emerson WHITHORNE'S

Orchestral
Compositions

SOME PRESS
COMMENTS

THE RAIN

Played by the
Philharmonic So-
ciety, Jan. 6th,
1918, under Mr.
Josef Stransky's
direction.

Photo by Arnold Genthe, N. Y.

NEW YORK AMERICAN:—... an exquisite tone picture of a May shower. The rain effect was skillfully managed by plucked strings, and later by shimmering and shifting harmonies. The composer appeared and bowed in response to the audience's enthusiastic reception.

NEW YORK TRIBUNE:—... the instruments are used lightly and with sure effect in producing this agreeable picture.

NEW YORK SUN:—It is a straightforward, effective bit of writing, without any exaggeration in effects. The hearer can easily imagine himself in a cozy home when a gentle, undecided rainfall develops into a downpour. The audience liked it, and Mr. Stransky had Mr. Whithorne come out twice to bow his acknowledgments.

NEW YORK EVENING POST:—It is a well-written piece, which interested the audience so much that the composer was repeatedly called at the end.

NEW YORK MAIL:—Emerson Whithorne is by nature an impressionist, as was proved again by "The Rain" on yesterday's Philharmonic program.

... "The Rain" is altogether a decidedly interesting study in tonal impressionism.

NEW YORK EVENING SUN:—... it is well rain-watered with the musings of melancholy dampness.

MUSICAL AMERICA. By Herbert P. Foyser:—

a sensitive feeling for delicate orchestral color and instrumental transparency, the faculty of establishing a suggestive mood with simple means.

MUSICAL COURIER. By H. O. Osgood:—... very cleverly orchestrated, has decided atmosphere and effect. One would be glad to hear it again.

RANGA

Symphonic Fantasy—played by the Saint Louis Symphony Orchestra, Dec. 21st, 22nd, 1917, under Mr. Max Zach's direction

SAINT LOUIS TIMES. By Albert Wegman:—From the pronouncedness of the first theme to the final chords, the new work intrigues. The composer shows glowing imagination in the matter of thematic invention and rare ingenuity and resourcefulness in the treatment of his material. It is a big work, an astounding work for so young a man, and it places Mr. Whithorne in the front rank of modern composers. "Ranga" will undoubtedly find a place in the repertoire of all the big orchestras. Prolonged applause induced the composer to modestly bow his acknowledgments from the stage.

SAINT LOUIS POST DISPATCH. By Richard Stokes:—The young composer—Whithorne is 33—contrives to combine the lyric grace of melody and a structure almost symphonic in its strictness, with the picturesque powers of colorful description, thus uniting the best of the old and the new in music.

SAINT LOUIS REPUBLIC. By J. Vion Papin:—The approval accorded the Whithorne work amounted almost to an ovation. ... descriptive music of the ultra-modern sort. Throughout it is full of brilliant coloring. ... passages of compelling strength and beauty. The work bears the impress of scholarship and abundant imagination.

Emerson Whithorne's compositions are published by Messrs. Schirmer, Carl Fischer, Ricordi, Eikin, Metzler, and Breitkopf & Haertel.

CARUSO SINGS THREE TIMES IN EXCEPTIONAL METROPOLITAN WEEK

**Florence Easton Replaces Muzio at Sunday Evening Concert—Farrar Recovered
from Illness Sings Butterfly—Other Operas**

"Samson and Delilah," Wednesday, January 23

Saint-Saëns' biblical opera received a fine presentation with Matzenauer and Caruso in the title roles. Matzenauer's delightful and flexible voice fits Saint-Saëns' Delilah in every way and her histrionic ability enables her to portray strikingly all the individual characteristics of the role. Caruso did not seem to be in the best of voice but, nevertheless, he had an excellent reception. Clarence Whitehill gives a superlative delineation of the role of the High Priest and his finished diction and interpretation brought forth the approval of the audience in an unmistakable manner. Leon Rother as the Hebrew was convincing, while Monteux at the conductor's desk gave a sympathetic reading of the score. The others in the cast were, Carl Schlegel as Abimelech, Max Bloch as a Philistine Messenger, Pietro Audisio as the First Philistine, Vincenzo Reschiglian as the Second Philistine.

"Trovatore," Thursday, January 24

Five stars—Muzio, Matzenauer, Martinelli, de Luca and Rother—were the predominating feature of Thursday evening's performance of Verdi's ever popular opera, and the vast audience showed its approval of their work and also that of the conductor, Gennaro Papi, by its warm and prolonged applause. All the principals were in good voice.

"Madame Butterfly," Friday, January 25

"Madame Butterfly," with Geraldine Farrar in the leading role, was again given at the Metropolitan Friday night, January 25, this being the third presentation of this opera this season. The house was sold out, and the entire quota of standing room tickets was sold. A gratifying and arresting performance of the opera was heard under the penetrative baton of Roberto Moranzoni. Paul Althouse as Pinkerton, Scotti as Sharpless, and Mme. Fornia as Suzuki, received much applause for their work, while

"LE PROPHETE" REVIVAL AT THE METROPOLITAN

**The Other Operas Announced—Special Matinee,
February 11**

Meyerbeer's opera "Le Prophète," which has not been heard at the Metropolitan since the last season of the Grau regime in 1903, will be revived on Thursday evening, February 7. Caruso will sing the title role for the first time in his career. It is the second new role he has learned this season, although his forty-fifth birthday is only a few weeks off. Fides will be sung by Mme. Matzenauer, and the other roles will be distributed as follows: Bertha, Claudia Muzio; Zaccaria, Rother; Mathias, Schlegel; Jonas, Bloch; The Count, Didur; an Officer, Ruysdael; Artur Bodanzky who, with Ordynski, has conducted the rehearsals, will direct the performance. The stage settings, entirely new, were designed and made by Joseph Urban, who also designed the costumes.

Other operas at the Metropolitan the week beginning Monday, February 4, will be as follows:

Monday, "Madama Butterfly," Farrar, John McCormack, Scotti, Moranzoni; Wednesday, "Francesca da Rimini," Alda, Sundelius, Braslau, Martinelli, Amato, Bada, Moranzoni; Friday, "Tosca," Farrar, Lazaro, Scotti, Moranzoni; Saturday matinee, "Marta," Hempel, Perini, Caruso, de Luca, Malatesta, Bodanzky; Saturday evening, "Saint Elizabeth," Easton, Matzenauer, Whitehill, Bodanzky.

The Sunday evening concert, February 3, will be devoted to Verdi and Puccini. Richard Hageman will direct the orchestra.

As the Metropolitan must remain closed on Lincoln's Birthday, Tuesday, February 12, there will be a special matinee on Monday afternoon, February 11. "Aida" will be presented with Caruso, Muzio, Homér, Amato, and Mardones, Papi conducting. Prices will be on a \$5 basis.

Levitvski Successes

Mischa Levitvski, the Russian pianist of New York, has been meeting with extraordinary success in the concerts which he has been giving during the past fortnight in Lawrence, Kan.; Topeka, Kan.; Enid, Okla., and Tulsa, Okla. Mr. Levitvski made his debut in New York City last season, and was accorded a hearty reception by all those who were fortunate enough to hear him. The young pianist has also met with much success appearing as soloist with the Chicago Symphony Orchestra.

Shattuck Scores with Parlor Grand

Arthur Shattuck, pianist, making his laborious way through Middle West drifts, has had a number of anxious moments during the past week, and without being unduly pessimistic, he anticipates a few more. Arriving in Milwaukee on the last train that came up from Chicago before the second blizzard for an appearance on January 13, he found the concert postponed for two weeks, because the audience was literally snowed under. Proceeding by slow stages to Green Bay for January 15, he found the audience

Farrar alone was called before the curtain innumerable times. The other members of the cast included that always satisfying artist, Ruysdael, Audisio, Reiss, d'Angelo, Egner and Cerri.

"L'Oracolo" and "Pagliacci," Saturday (Matinee)

"L'Oracolo" (Leoni) and "Pagliacci" (Leoncavallo) comprised the double bill offering at the Metropolitan Opera House, Saturday afternoon, January 26. The casts presented a formidable array of vocal artists.

In the former, Antonio Scotti repeated his famous realistic portrayal of Chim-Fang, the opium den keeper of "Hatchet Row" in the Chinese quarter in San Francisco. Florence Easton, Hoo-Tsin's niece, made a picturesque and charming voiced Ah-Yoe; likewise Sophie Braslau, Hoo-Quee, the nurse. Adamo Didur, Win-Shee, the learned doctor; Paul Althouse, Win-San-Luy, Win-Shee's son; Giulio Rossi, Hoo-Tsin, a wealthy merchant, and Pietro Audisio, a fortune teller, rendered their respective parts with characteristic finish.

"Pagliacci," with Caruso in a favorite role, Canio; Claudia Muzio as Nedda; Amato, as Tonio; Bada and Laurenti as Beppe and Silvio respectively, afforded the usual high degree of enjoyment. Special mention must be made of the excellent ensemble singing in both operas. Moranzoni conducted. The usual Saturday matinee throng was present and recalled the principals with vehemence and persistence.

"Aida," Saturday (Evening), January 26

A huge audience attended the performance of "Aida" on Saturday evening, January 26, and its enthusiasm was unbounded. The performance was a remarkably fine one. Marie Rappold sang the title role with her accustomed art, and Margaret Matzenauer was a splendid Amneris, her beautiful voice being heard to great advantage. Morgan Kingston repeated his Radames, his impersonation seeming

out in full force, an individual for every seat in the Orpheum Theatre, but no piano to play on. Some one kindly offered a parlor grand, and the concert was given to the satisfaction of every one but the artist. Due for Western College, Oxford, Ohio, he arrived in time to play at a Saturday concert on Monday. With Iowa City, on January 23; Rockford, Ill., January 24; Camp Grant, January 25, and Milwaukee, January 27, life has been anything but monotonous for this artist.

Pilzer War Activities

Maximilian Pilzer, the popular violinist, gave a recital last week before the "boys" at Camp Merritt, New Jersey, his splendid art causing his enthusiastic audience to give him a veritable ovation. So successful was his appearance at a big Red Cross concert given recently in Bridgeport, Conn., that he was engaged immediately for a recital to be given in that city in the spring. On the program at the Bridgeport concert were also his sister, Dorothy Pilzer, and Sybil Vane, the gifted soprano.

Mrs. Bibb to Make New York Debut

Kathleen Hart-Bibb, soprano, who is well liked throughout the West, will make her New York debut at Aeolian Hall on the afternoon of February 25. Mrs. Bibb will be

to take on added value with further hearings. As Amos, Thomas Chalmers did some very effective acting and his vocalism was of that same high standard which one has come to expect always from this sterling artist. Jose Mardones was an excellent Ramfis, vocally and histrionically. Basil Ruysdael made an impressive figure as the King, and delivered his music with resonance, style and authority. Marie Sundelius' lovely voice as the Priestess added the finishing touch of beauty to the evening's enjoyments. Gennaro Papi conducted with verve, holding his forces well in hand. There were very many curtain calls for the principals.

Sunday Evening Concert, January 27

At the Metropolitan Sunday evening concert Florence Easton took the place of Claudia Muzio, who was prevented from singing by indisposition. Accompanied by the orchestra, Miss Easton did an aria from "Madame Butterfly" with great beauty of voice and dramatic intensity (one would like to see her in the whole role on that same stage). Later she was equally successful in a group of American songs, being called on both times for an encore.

Giuseppe de Luca, in rare voice, delivered the aria "Promesse de mon avenir" from Massenet's "Le Roi de Lahore" with that magnificent art which characterizes all he does and makes one look forward with much pleasure to his Aeolian Hall recital in early February. Later he gave "Largo al factotum," from "The Barber of Seville," in his own inimitable way. The guest soloist was Efram Zimbalist, who played the uninteresting Hubay concerto with a master hand and brain. He gave also three pieces of his own composition with orchestral accompaniment.

Richard Hageman led a splendid performance of the "Lenore" (No. 3) overture, and gave also a picturesque reading of "Scenes Poétiques," by Godard.

"L'Elisir d'Amore," Monday, January 28

A thoroughly delightful performance of Donizetti's ingratiating opera was given before a large audience which enjoyed particularly the singing of Caruso and Hempel in their familiar roles. The spirit of comedy was rife throughout the evening and Caruso cavorted in his customary jovial way to the great enjoyment of the spectators. Mme. Hempel's bel canto was one of the rare artistic treats of the performance. The sparkling measures of the old music are exactly to her liking, and she understands fully the finished style in which to sing them. Gennaro Papi conducted with his accustomed mastery.

accompanied on the piano by her brother, Sergeant-Major Frank Bibb, who has obtained special leave for this occasion. The program is made up of French and English songs.

Mario Salvini Opens New Studio

The New York musical world is greatly interested in the opening of a new studio of vocal art by Mario Salvini, the renowned tenor, who, it is said, is one of the foremost exponents of bel canto. The beautiful studio reveals genuine esthetic taste. It is situated in the Riverside Drive residential district, at 305 West Seventy-first street, New York, where the MUSICAL COURIER representative spent an interesting period. In Signor Salvini's reception room were a number of young singers who were anxiously awaiting their turns for a hearing.

Before locating in America Mr. Salvini had been known as a successful diagnostician, and his opinion has been sought by singers of renown in various parts of the world. It is said that he can invariably tell the condition of a voice through his thorough and scientific knowledge of the vocal organs.

Mr. Salvini believes that more diagnosticians are needed to head the student and the artist in the right direction, as, otherwise, they frequently waste valuable time, and, in some instances, even jeopardize their voices or lose them entirely.



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MARIO SALVINI IN HIS NEW STUDIO.

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NEW YORK ENTHUSIASTIC

(Continued from page 5.)

and no less luminously than in "Monna Vanna." She has become very slim and her new figure added to her seductiveness. Her arts and machinations, as practised upon the susceptible priest, were as daring and frankly fleshly as anything seen on the New York stage since Calvé's Carmen. Miss Garden's singing as Thais was smooth, elegant and tonally satisfying, even though it did not follow all the accepted tenets of vocal production. "She sings with her arms," said one cruel critic near this one. That was not even humorous, for it is a libel on what Miss Garden accomplishes with singing means that never were great.

Hector Dufranne has broadened into a finely effective artist. He gave a gripping portrayal of Athenaeus. His singing typified the best Gallic style and traditions. Charles Dalmones made much of the part of Nicias. He knows how to handle his roles with sureness and aplomb. Gustave Huberdeau was a sonorous Palemon. Alma Peterson, Jeska Swartz, Louise Berat, Constantin Nicolay rendered welcome contributions in smaller parts. Marcel Charlier conducted with suavity. The "Meditation" had a rare performance at the hands of the very capable first violinist. The scenery left something to be desired, especially in the perspective of the first act.

Lucien Muratore in the role of a pure lyric artist was the experience of Saturday afternoon, January 26, when Gounod's "Romeo and Juliet" held the boards. His tall and youthful appearance was ideal, his costumes were of the period (an uncommon happening with tenors), his acting combined grace and distinction, and his singing was the best we have heard here in the romantic role since Jean de Reszke used to make it his own at the Metropolitan many years ago. Muratore is guided by unerring mentality and that is why he knows so well how to attune his vocalism to his acting art. The blend is an ideal one and it moved the listeners to outbursts of frenetic enthusiasm. In his singing repertoire he commands all the flourishes of the bravura manner with the finest graces of French song. He is an artist to his finger tips, one for whose coming New York is truly grateful, accustomed though we are here to lyric attainments of the most elevated kind.

Genevieve Vix, a beautiful Juliet, revealed all the girlishness and charm of Shakespeare's adorable heroine. She has a voice of most agreeable timbre and she knows how to make it do service in the projectment of polished phrases. Her rendering of the waltz song captivated the audience unreservedly. Hector Dufranne again did some striking singing as Capulet, and Gustave Huberdeau followed suit as Friar Laurent. Jeska Swartz's aria as Stephano won warm applause. Louise Berat scored as Gertrude, Octave Dua made an impression as Tybalt, and Alfred Maguenat created marked effect as Mercutio. He is evidently a tenor who will do fine things as Pelleas in Debussy's opera, scheduled for this afternoon (Thursday, January 31). Desire De-

frere and Vittorio Arimondi completed the cast. Marcel Charlier's orchestra and chorus won approval. The scenery was conventional.

An event of large importance in every way was the New York premiere of Henry Hadley's "Azora," a romantic opera in three acts, with a libretto on an Aztec subject, by David Stevens. The work had been heard previously several times in Chicago and was reviewed (as to plot and music) in the MUSICAL COURIER correspondence from that city.

The story of "Azora" lacks in movement and compelling dramatic life, but the dialogue is written expertly and poetically. The mixture of paganism and Christianity is a favorite theme with writers, but, handled as Mr. Stevens has developed the theme, lends itself more to oratorio than to grand opera.

Mr. Hadley, too, has adopted the oratorio manner in many parts of his music, especially in those where his dramatic tonal flow is arrested by the almost complete stoppage of action and by needlessly lengthy narrative, discussion and even argument. The Hadley creative vein is at its best in the lyrical measures. The themes illustrative of the pagan character and doings were characteristic enough, but the personages created by the librettist did not seem to live up to them.

The musical moments that made the best impression were Xalca's first entrance (a fine, broad, melodic strain in E flat), the sacred dances, the beautifully conceived and sympathetically orchestrated duet, "Hope's Radiant Smile," the festal procession, Papantzin's vision. In the second act there is a fine number in Azora's invocation at the sacrificial altar and her lament, "Should Xalca Die." Then follows the theme of the unwelcome Ramatzin's love making, used as an inversion of the motive symbolizing the passion of the real sweetheart, Xalca. This fragment, by the way, reminds one slightly of the rose motif in "Rosenkavalier," where Octavian meets Sophie. In "Azora," strangely enough, the lines accompanying the reminiscent fragment are "Rose, sweet emblem of our love." The very beautiful trio in the second act, the scene between Ramatzin and Montezuma, and Azora's "Ask Not This," all are fine music, Wagnerian in suggestion and treatment. Azora's question to her father, "Do pride and long accustomed pow'r annul the father's love, the daughter's claim?" suggest a somewhat similar scene in the "Walküre" (Act III, Brünnhilde and Wotan), and the harmonies in the orchestra make the resemblance even more marked. In several concerted numbers, too, the "Meistersinger" quintet and other moments of that opera stand forth faintly.

A resounding brass prelude opens the third act auspiciously. This part of the opera presents only little material not used in Acts I and II, but the now familiar subjects are remoulded, reharmonized and recolored instrumentally with much resource and skill. The quintet is a melodic joy. The big finale, as the Christians approach, is a mighty chorale and lends a fittingly triumphant tone.

It should not be inferred, because Strauss and Wagner are mentioned in connection with Hadley's score, that he is limited in his own inspiration or has no individual method or style of expression. On the contrary, the Hadley idiom is a free and flowing one. It does not despise melody for melody's sake, and that is a gracious concession these days on the part of a composer. The harsher note of the pagan atmosphere is painted by Hadley with bold strokes. His heart went out to Azora herself, however, and he has given her lovely music to sing. Her solo at the start of the third act is a true gem. Hadley is an adept in orchestration. He likes the orchestra, on the whole, more than he cares for the singing voices. It is in the orchestra that Hadley's best is revealed in "Azora." He conducted the work and did it with temperament, knowledge and real baton technic. He was recalled time and again by the audience.

Anna Fitzin, radiantly grateful to the eye, sang Azora's part with an opulence and mellowness of voice not noticeable during her former New York appearances in "Goyescas." She has developed into a grandly worth while artist. Cyrena van Gordon, a statuesque Papantzin, is the possessor of a sonorous contralto voice, artfully proclaimed. She should make a splendid Amneris. Forrest Lamont, the Xalca, has ringing, mellifluous tenor tones of wide range and much musical expressiveness. Arthur Middleton (Ramatzin) was in evidence with ardent acting, and singing that represents the best standards in vocal publication. Frank Preisch (Canek), James Goddard (Montezuma) and B. Mann, George Wilkins and Clara Shaw completed the all-American cast. The scenery was of pronounced kind and effectiveness.

Sunday Evening Concert, January 27

There was an audience which filled the Hippodrome to the last seat on Sunday evening, January 27, to greet the artists of the Chicago Opera Company in their first New York concert; and, to judge by the real tempests of applause which rewarded the offerings of the principal singers, there was not one single disappointed occupant in any seat. A program, however, was the last thing that anybody in the audience needed, for circumstances compelled so many changes that any one who attempted to follow what was going on with the aid of the program was soon at a loss. It would have been a good idea to announce them from the stage; even the fact that George Baklanoff sang in the place of Riccardo Stracciari was not made known, and fully half the audience are still convinced that they heard Stracciari.

The orchestral numbers were the overture from "Roi d'Ys," conducted by Charlier, Sylvio Lazzari's "Prelude d'Amor," directed by the composer himself, and the "Dance of the Hours," from "La Gioconda," lead by Sturani. The first soloist was the tenor, Juan Nadal, who sung an aria (and another later) à la Nadal. Carolina Lazzari,

(Continued on page 25.)



SOME OF THE PRINCIPALS OF THE CHICAGO OPERA ASSOCIATION AND SCENES FROM TWO OF THE OPERAS ALREADY PRESENTED BY THAT ORGANIZATION AT THE LEXINGTON OPERA HOUSE, NEW YORK.

(1) Genevieve Vix as Juliet in "Romeo and Juliet" (© Matzene). (2) Rosa Raisa as Santuzza in "Cavalleria Rusticana" (© Matzene). (3) Mary Garden as Thais (© Mishkin). (4) Lucien Muratore as Romeo in "Romeo and Juliet." (5) Giacomo Rimini, baritone (© Mishkin). (6) Act one from Wolf-Ferrari's "The Jewels of the Madonna." (7) Final scene from Henry Hadley's "Azora."

The New York Press Comments on the tremendous success of the Chicago Opera Stars **GALLI-CURCI-MURATORE-RAISA-VIX** Will appear in the Musical Courier of February 7, 1918

HENRI VERBRUGGHEN ON FIRST VISIT TO AMERICA

Noted Violinist and Conductor Here on an Educational Mission

It is a long trip from London to New York by the way of Australia and San Francisco, but that is the way Henri Verbrugghen got here. Henri Verbrugghen is a name which will be new to nine out of ten of the musical fraternity in America, for though he has been well known for a long time in all western Europe and in Great Britain and is now the most prominent musical figure in New South Wales, this is his first visit to America, and he came in, so to say, by the back door.

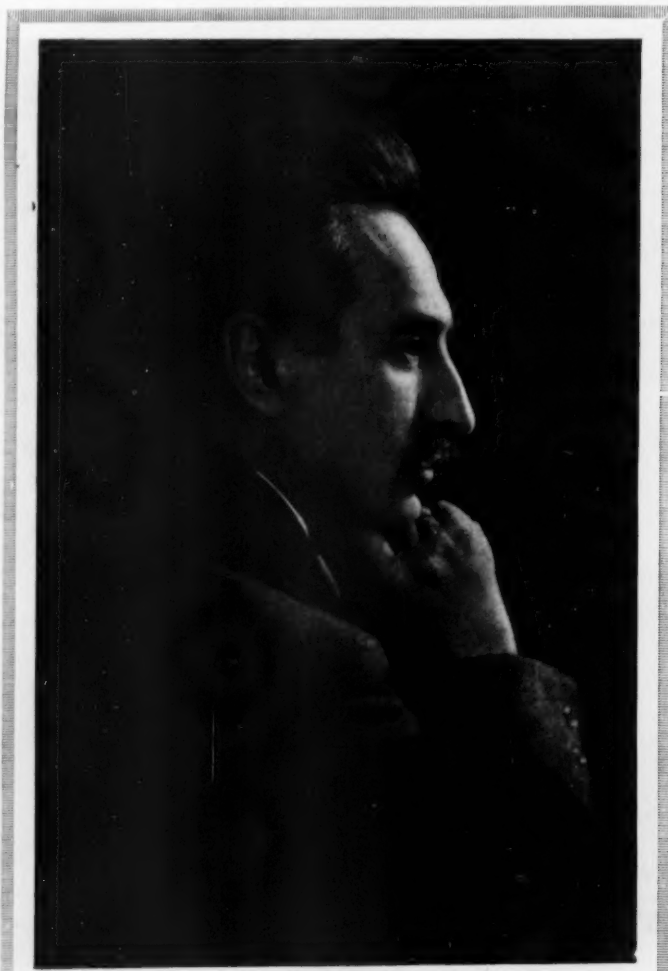
Henri Verbrugghen, as his name indicates, is a Belgian of purest Flemish blood. It was an ancestor of his of the same name, who, in the seventeenth century, carved the famous pulpit in the great cathedral at Brussels. His musical education was obtained in the Royal Conservatory of Brussels. He it was who had the first lesson from Ysaye when the great master was appointed to the head of the violin department of the Royal Conservatory in 1886. "Even more than what I learned from him of my chosen instrument, the violin," says Mr. Verbrugghen, "I feel indebted to Ysaye for the reverence for music as an art which he instilled into me and the love for only the best in that art." He early took particular interest in chamber music and the orchestra, and certainly nobody ever came to conducting with a more thorough inside knowledge of the orchestra, for as a young man he played at various times under George Henschel, Willem Kes and Hans Richter with the Scottish Orchestra of Glasgow, under Lamoureux in the famous Paris Orchestra, and was concertmaster of Sir Henry J. Wood's orchestra in London. He made his home in Glasgow and finally became conductor of the Choral Union of that city, the best known chorus in Scotland, while at the same time he was chief of staff of the Glasgow Athenaeum, in charge of the chamber music, orchestral and opera classes. He organized there the Verbrugghen String Quartet, which has now been in existence for fifteen years.

In addition to his appearances as a symphony conductor in English and Scottish cities, Mr. Verbrugghen appeared with distinct success as a guest conductor in many continental cities, among them Brussels, Berlin, Munich and Petrograd. He was brought into much prominence in 1914 by the great Beethoven Festival, which, with Daniel Mayer, he organized and directed in Queen's Hall, London, and by a second festival devoted to Bach, Beethoven and Brahms, in the same hall in April, 1915. They were musical events of prime importance and attracted attention throughout Europe. Among other honors which fell to Mr. Verbrugghen was that of being called to Manchester to direct some of the Hallé concerts, of which Hans Richter was the leader for many years.

In 1915 New South Wales, in Australia, determined to establish a State Conservatorium of Music, and Mr. Verbrugghen was selected independently by a London committee composed of the chief musicians of Great Britain and by a Conservatorium Council in Sydney as the man to take charge of the founding of this great institution.

Mr. Verbrugghen's hobby for many years past has been musical education, and he welcomed the opportunity to be able to work out the distinct views which he had formed on a large scale. An idea of his success may be gathered from the fact that the Conservatorium begins the third year of its existence—the school year commences in March—with an enrollment of 860 pupils. A glance at the prospectus gives an idea of the thoroughness with which not only the special subjects in which the students are interested, but a general musical knowledge beside, is instilled into them, for the study of the rudiments of music, theory, solfeggio and harmony is compulsory for all students and given without extra charge. Mr. Verbrugghen took the members of his quartet, J. Cullen, second violin; David E. Nichols, viola, and James Messeas, cellist, to Australia with him, and they are all on the Conservatorium faculty. Among the prominent members of that faculty are Joseph Bradley, formerly conductor of the Glasgow Choral

Union, who now directs the Philharmonic Society's chorus and orchestra in Sydney and is chief professor of theory at the Conservatorium. Mr. Bradley, at Mr. Verbrugghen's request, has written a book which has just been adopted as the standard for music instruction in the public schools of New South Wales. Another leading professor, W. Arundel Orchard, who has musical history and form as his specialty, conducts the Sydney Madrigal Society, and is director of the great Synagogue Choir. Alfred Hill, the professor of harmony and composition, is one of the foremost Australian composers. Mr. Verbrugghen predicts that his compositions will be received with great favor when they are heard in America. Mr. Hill has taken many of the native Maori themes and employed them in his compositions. Mr. Verbrugghen himself directs the Conservatorium orchestra, and has also built up a splendid a cappella choir which in two years has become equal



HENRI VERBRUGGHEN,
Director of the State Conservatorium of Music, Sydney, New South Wales, formerly
conductor of the Glasgow Choral Union, and director of the Bach-Brahms-Beethoven
festivals in London, 1914 and 1915.

to such a task as that of singing Bach's "Jesu, Priceless Treasure," from memory without accompaniment.

Among the features of the musical season in Sydney is a series of twenty-four lecture-concerts by the Verbrugghen String Quartet, where the best in chamber music, both for quartet alone and with soloists, is presented with concise explanatory remarks. Included on the programs are all the sixteen Beethoven quartets, each of which is played twice every season. Admission to these for the Conservatorium students is set at a merely nominal sum, and the lecture-concerts have proved of unique advantage, not only for the Conservatorium itself, but also in helping to raise the general musical taste of the community.

Mr. Verbrugghen is visiting this country in connection with the hobby which has already been mentioned, that of learning about musical education all over the world. He will visit the universities, the music schools and conservatories and the public schools, and learn all that he can about the teaching of music in America. Incidentally, he will listen to all the great American orchestras. It is certainly to be hoped that a musician of Mr. Verbrugghen's reputation and ability will find some chance to display his prowess as a conductor before he returns to his post in Sydney at the end of February.

Richard Hageman's Musicales

The brilliant musicale which Richard Hageman gave on Saturday evening, January 19, at his spacious and handsome studio-residence, 304 West Seventy-first street, disclosed to the many distinguished musical guests present the unusually attractive, artistic and luxurious conditions under which the Hageman pupils and vocal confreres enjoy their work with that noted musician. Mr. Hageman occupies a three-story residence, only a stone's throw from Riverside Drive, and in one of the finest residence sections of the West Side of New York City. The main studio is on the first floor, while there is a practice studio on the next story. Grand pianos in both rooms, innumerable autographed pictures of all the musical celebrities, with inscribed tributes to Mr. Hageman, beautiful hangings, bric-a-brac and general decorations give the proper atmosphere and effect.

As is well known, Mr. Hageman has been the conductor of the Sunday night concerts at the Metropolitan for many years, so that during the course of his work there, where he has also served as coach and piano accompanist, he has met not only all the great singers of our time but also all the noted instrumentalists who have appeared at the celebrated Sabbath evening entertainments in New York's temple of lyric art. At the present time Mr. Hageman is busily engaged with his duties at the Opera House, as well as with his large classes at his studios, where a number of pupils have the advantage of his instruction in voice placing and repertoire, and an equally large number of finished artists are doing regular coaching with the maestro.

At the recent musicale several of Mr. Hageman's pupils delighted the hearers with the smoothness and finish of their vocal equipment and the authority of their interpretations. In addition to the pupils, those charming and accomplished artists, Marcia van Dresser, Gabrielle Gills and Hartridge Whipp, were applauded enthusiastically by the guests, among whom were: Mr. and Mrs. Albert Reiss, Dr. and Mrs. Ward, Mr. and Mrs. Pierre Montoux, Mr. and Mrs. Wade Hinshaw, Frieda Hempel, Mr. and Mrs. Leonard Liebling, Adamo Didur, Gabrielle Gills, Mr. and Mrs. Robert Hosea, Basil Ruysdael, Ashbel Welch, Mr. Kahn, Mr. and Miss Elman, Mme. Garrigue, Sophie Braslau, Mabel Garrison and her husband, Mr. Siemann; Miss Norman, Amparito Farrar, Florence Seligman, Mrs. Antonia Sawyer, and many others, including some of Mr. Hageman's large class of pupils.

Reed Miller's Oratorio Society Record

Reed Miller, one of America's leading exponents of oratorio music, has a remarkable record with the Oratorio Society of New York, his name appearing more than twenty times in the annals of this organization. Recognition of his eminent qualities as an oratorio singer led to his engagement for ten performances of "The Messiah" alone, which forms the annual Christmas offering of this society.

Mr. Miller's name was associated with the memorable double performance of the ninth symphony of Beethoven, which Walter Damrosch, following the precedent of Hans von Bülow, gave as a jubilee event during the season of 1909.

In addition to these two outstanding works, Mr. Miller has sung in two performances of Beethoven's mass in D, in Tchaikowsky's "Eugen Onegin" (in concert form) and in the Bach "Magnificat." In his repertoire Mr. Miller has something like 100 works of the standard oratorios, operas and cantatas. Some idea of his activity will be obtained from the fact that he has made 100 appearances in "The Messiah" alone, and fifty as the interpreter of the tenor parts in "Elijah" and "Creation." His name is known wherever oratorio is sung throughout the United States, and there is probably no choral organization of any importance with which he has not appeared since entering this broad field.

Mr. Miller's appearances since 1908 with the Oratorio Society of New York in chronological sequence follow:

February 16, 1908, Symphony Society concert, "Eugen Onegin," New York and Brooklyn; April 5, 1908, Symphony Society concert, Beethoven's ninth symphony and Benedictus, from the mass in D; March 16, 1909, Symphony Society concert, ninth symphony, double performance, New York; March 27, 1909, Symphony Society concert, ninth symphony, double performance, Brooklyn; December 1, 1909, Oratorio Society, "Missa Solemnis," Beethoven; December 27, 1910, "The Messiah"; December 27 and 29, 1911, "The Messiah"; December 26 and 28, 1912, "The Messiah"; March 5, 1914, Symphony Society concert, ninth symphony, Brooklyn; March 7, 1914, Symphony Society concert, Beethoven's ninth symphony, New York; March 28, 1914, "Missa Solemnis," Beethoven; December 29 and 30, 1914, Oratorio Society, "The Messiah"; January 27 and 30, 1916, Philharmonic Society, ninth symphony and Bach "Magnificat"; February 13, 1916, Philharmonic Society concert, ninth symphony and Bach "Magnificat"; Brooklyn; December 28 and 30, 1916, Oratorio Society, "The Messiah."

May Mukle and Rebecca Clarke for Joint Recital

A novel joint recital will be given at Aeolian Hall, New York, Wednesday afternoon, February 13, when two young English artists, May Mukle, cellist and Rebecca Clarke, viola, will unite in the presentation of an interesting program. Miss Mukle is known throughout this country and Europe as an accomplished performer on her instrument, while Miss Clarke is renowned in England as a soloist, ensemble player and composer.



Photo by Ira L. Hill

MAY PETERSON

BRILLIANT IN OPERA
BRILLIANT IN CONCERT

Repeats triumph as "Mimi" in La Bohème at Metropolitan Opera Saturday Night, January 12, before a huge audience and earns new laurels in concert next afternoon at Symphony Hall, Boston

At the Metropolitan

In "LA BOHÈME"

New York Tribune:

Yesterday at the Metropolitan brought forth a new Mimi, and a charming one. Miss May Peterson sang the music in beautiful style and with a clear, fine tone. Histrionically, she gave a performance informed with a rare gentleness of spirit.

In "CARMEN"

New York Herald:

She sang her aria and duet with Mr. Caruso in the first act better than it has been done at the Metropolitan in years. She has beauty of voice, style and a quiet charm that should make her exceedingly popular with American operagoers. Not many voices stand out well in contrast with that of Mr. Caruso, but the duet was all to her credit.

In Concert: **SYMPHONY HALL
BOSTON, MASS.
January 13, 1918**

Boston Herald and Journal:

SOPRANO DELIGHTS AT SYMPHONY HALL

Unusually gifted, with a haunting voice of velvet quality, warmth and freshness, Miss Peterson sang with consummate skill and distinction. She has both brains and temperament, intellectual perception and emotional eloquence. With an admirable technical equipment and an attractive personality this young singer is universally endowed to a remarkable degree. The songs by Ciampi, Caccini and Mozart, including the difficult "Alleluiah Exultate," served to reveal the singer's marked ease and fluent execution, while in the numbers of Chausson, Debussy, Rhenes-Baton and Fourdrain there was further opportunity for her to display her interpretative ability.

Finished phrasing and excellent diction were evident in her performance in Italian, French and English.

Boston Daily Advertiser:

MISS PETERSON STAR AT SYMPHONY HALL

Miss Peterson's voice and style pleased the audience greatly. One of her most impressive numbers was Debussy's "Noel," the French children's song for victory.

Boston Globe:

They were fortunate enough to obtain Miss May Peterson, although she had sung Mimi in the performance of "La Bohème" at the Metropolitan Opera House that evening. Miss Peterson, whose crystalline, lyric voice, fine skill and engaging manner were enjoyed in the Cecilia Society's performance of d'Indy's "Song of the Bell," had not sung here before at these concerts or in recital. Her two old Italian songs were done with a delicate sense of their finely sustained line. In the French group Miss Peterson's delightful prefacing explanations of the texts added to the enjoyment. The audience justly applauded Miss Peterson's beautiful singing, and after each group demanded additions, at least two more after the last group in English.

Boston American:

MISS MAY PETERSON FLOODS SYMPHONY HALL WITH MELODY

Already a favorite in Boston, Miss Peterson won new honors. Since she first sang her way into public favor here, she has gained in maturity without any sacrifice of the freshness and youth of her tones. She has a clear voice which has ripened and developed in strength until it is a great, fine organ. Her newer experience with the Metropolitan Opera Company has added to her dramatic power and interpretative ability. She sang like a bird, with ease and fluency, and her voice filled the hall with absolute fullness. She flooded the place with melody. Hers was a finished and faultless performance.

Boston Evening Transcript:

Hastily substituted for Mme. Homer, compelled to journey by night from New York to Boston after she had taken the part of Mimi at the Metropolitan Opera House, Miss Peterson's singing bore little trace of these perilous exigencies. In all these numbers it attested a soprano voice clear and suave, warm and rich. It bore witness to intelligence with song, and intelligence with music. Good taste guided Miss Peterson's singing, while response to the substance and the style of the music animated it. Not remarkably, but pleasurably, she discriminates, perceives, accomplishes.

Boston Post:

Miss Peterson substituted at short notice for Louise Homer, incapacitated by a severe cold. Miss Peterson has shown herself repeatedly to be one of the most gifted of the younger generation of singers. She interprets with a sensitiveness and intelligence as commendable as her sincerity and enthusiasm in conveying the messages of creative artists. She sang music written in many styles, songs embracing a wide emotional horizon. She entered into the moods and manners of these songs, and made the audience feel them as she did.

Miss Peterson's Important Immediate Engagements Include:

New York City { APPEARANCES AT METROPOLITAN OPERA
RUBINSTEIN CLUB, WALDORF-ASTORIA
MENDELSSOHN CLUB, CARNEGIE HALL

Boston, Mass. { BOSTON SYMPHONY ORCHESTRA, JANUARY 21-22.
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IMMEDIATELY RE-ENGAGED FOR ANOTHER PERFORMANCE, FEBRUARY 3.

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GALLI-CURCI AMAZES

(Continued from page 5.)

Galli-Curci's but in reality compare to them as the technician of Heifetz compares to the fingerboard scramblings of a gipsy fiddler who "plays as he feels" and not as the composer wrote. Mme. Galli-Curci has helped to restore coloratura art to a place which it seemed in danger of losing permanently.

Her triumph was the more marked because it was accomplished in an opera that is hopelessly old fashioned, although it cannot be said that it sounded altogether dull, thanks to the excellence of the singers with whom Cleofonte Campanini had surrounded his great star. First of all there was Octave Dua, a tenor buffo of much skill and sympathy. He made the antics of the part of Corentino not only bearable but also highly amusing. As the lover, Hoel, Giacomo Rimini presented a striking figure, manly, vital, and sang with vim and vocal finish. Gustave Huberdeau as Un Cacciatore did his little extremely well. In the role of the Shepherdess, Carolina Lazzari, an American mezzo, registered an individual hit, and at the beginning of the second act was called upon to repeat her opening song, which she performed with fine, full voice, and good knowledge of delivery. The other principals were Giordano Paltrinieri and Margery Maxwell. Arnaldo Conti conducted capably on the whole but with not much impulsiveness. In the "Shadow" song he did not always follow the singer with the utmost faithfulness. The scenic investiture was very clever and attractive. The scene of the waterfall and Dinorah's plunging through a broken bridge into the waters about ten feet below (the action was carried out by an understudy) was particularly effective.

The New York newspapers, following the verdict of the public, pronounced unanimous verdicts of praise regarding the Galli-Curci achievements. The Times says that she has more poetry than Patti, that her voice seems to float and gives the listener "the charm of constantly varied illusion and occasional miracle." It calls the organ also "not a woman's voice but a bird's swelling throat, whether the canary in his cage singing of a lost freedom or the lark that sings at heaven's gate and leaves the world hushed, still listening for more. . . . She has not only dignity but humor, a woman's wit and intuition for each sentiment, a born actress' endless ways of expressing endless byplay. . . . Her 'Shadow' song was bottled moonshine."

In the New York American one reads that "the star of Amelita Galli-Curci rose above the horizon and spread its radiance over the skies. What luminary has so dazzled lovers of florid song in this town as the youthful and slender woman, whose effulgence was withheld from us until she had been acclaimed as the true successor of Patti in centers of culture usually less favored than New York? The reports of her singing, extravagant though they may have seemed, were not in the least exaggerated. Rarely have such scenes of genuine enthusiasm been witnessed. Galli-Curci glows as a fixed star in New York's operatic firmament."

The Herald reviewer alludes to Mme. Galli-Curci's golden tones and talks of the wild applause of the audience. The account continued: "She sang wonderfully. The ease of her delivery was marvelous. The beauty and the evenness of her tone, running from her lower tones clear up to the highest pinnacles, was cause for amazement. Her scales and rapid runs following the flute were exquisite. Her pianissimo tones were of ravishing beauty."

It is stated by the Tribune that musical New York capitulated to the voice and charms of Galli-Curci. She has not been surpassed on the operatic stage in many years. Adds the Tribune: "She was called upon for more than sixty curtain calls."

From the Morning Telegraph: "Galli-Curci proved herself supreme, if the approval of her audience may be taken as a gauge. New York has waited long for her, and has been kept in a constant state of agitation. This waiting was calculated to make the public hypercritical of realization, but Galli-Curci did not betray us. She kept faith with her own fame."

In the Sun one reads that, "Mme. Galli-Curci is an artist of brilliant abilities. Her voice is singularly smooth, deep colored and flexible. It has little or none of the pallor most frequently found in voices classed under the term of coloratura. It is a pure flute voice, and is capable of warm and tender expression. Her exquisite purity of tone, her bell-like attack, her perfect smoothness of legato, her admirably sustained phrasing and her beautiful mezza-voice are some of her finest assets. Taste and delicacy marked her cantilena, while her excellently delivered florid passages had clarity, equality and ease. She is a delightful singer, whose personal charm adds to her vocal attractions."

There is the World, which corroborates Galli-Curci's triumph, and calls her a popular idol. The World remarks further, that the "audience responded to her with a spontaneity that could not be mistaken. It was not manufactured applause," and, says the review, "well bred people do not shout from all parts of the parquet as they did last night, nor rise in their seats and wave their arms; at least dignified men and women whose hair has turned gray. For several minutes, without cessation, the demonstration went on. Her voice is of velvety warmth; pure, and even throughout its scale. She sings with a fluency and ease that make it a delight to hear her. She knows how to sing a smooth legato. Her phrasing and sense of rhythm are such as one expects of a musician, and her musical taste denotes the nice co-ordination of temperament and intelligence. She triumphed and seems likely to continue to an extent such as only the few have in this generation of song."

Rogers Concert Party in France

The Rogers Concert Party, as Francis Rogers, the baritone, and those associated with him in the work among the camps of Europe are known, completed its second month of concert giving in France. Some forty concerts are now to the credit of these artists, who are doing excellent work. "It has been a wonderful experience, not

altogether free from discomfort, even hardship, but richly remunerative in the response of our soldiers, who are so far from their homes and who are so generously expressive of their enjoyment of a program of home songs and stories," declared Mr. Rogers in a recent letter. "I hope that many American musicians will follow our lead and give themselves the opportunity to serve the American cause along the lines of their professional training and experience."

The members of the party expect to return to the United States some time in February.

Milton Aborn in Taxi Accident

Taxi accidents are becoming fashionable among the New York managers. Morris Gest, of "Chu Chin Chow," was scarcely out of the house after his unfortunate affair two weeks ago, when Milton Aborn, on the way to the Lexington Theatre in a taxicab with his family, was the victim of a similar accident. Fortunately, Mr. Aborn was not so severely injured as Mr. Gest, receiving only a dislocated shoulder and a few bruises, while Mrs. Aborn and their two daughters escaped with still lighter injuries. Mr. Aborn will be about again in plenty of time for the opening of the Aborn Miniature Theatre on Saturday evening, February 2.

Frothingham Honored by American Red Cross

John W. Frothingham, the New York concert manager, who went abroad last August as a member of an American Red Cross commission detailed to investigate conditions in Serbia, Greece and Montenegro, has been honored with the rank of major by that organization. Mr. Frothingham's investigations took him to the Serbian front within sight and sound of the guns, and upon his return to Paris in December he was asked to return to the Balkans to undertake the supervision of canteen and reconstruction work in the devastated countries. His New York office has just had a cable announcing his safe arrival in Salonika.

Auer on the Way Here

The report which appeared exclusively in the MUSICAL COURIER, several weeks ago to the effect that Professor Leopold Auer, the famous violin teacher—among whose pupils are Mischa Elman, Jascha Heifetz and Max Rosen—would come to this country early in 1918, is now confirmed by advices from Professor Auer himself. Owing to the unsettled conditions in Russia he will not return there, but is sailing from Norway during the present week, and should reach New York before the middle of February, where it is expected he will open a studio.

Illinois Teachers to Convene in Bloomington

The next convention of the Illinois Music Teachers' Association, of which Franklin Stead, of Peoria, is the president and Harry Detweiler, of Aurora, chairman of the program committee, will be held in Bloomington, Ill., during May 7, 8, 9 and 10. The committee is hard at work preparing interesting programs for the occasion, and one of the best conventions in the history of the Association is anticipated.

Comic Opera "Angel" Wins Suit

Eight years ago suit for \$100,000 was brought by George W. Lederer against Julius W. Kessler, of Greenwood Lake, N. J., in which it was alleged that the latter had broken a contract in which he agreed to aid in financing a comic opera in which Lina Abarbanell was to be starred in 1909. The suit was decided last week by Federal Court jury in favor of Mr. Kessler, who is the head of a wholesale liquor establishment in Chicago.

To Dedicate Aborn Miniature

Invitations are out for the opening of Aborn Miniature Theatre on Saturday evening of this week. The Aborn Miniature is the little theatre which has just been completed for the use of the Aborn operatic classes in the new home of the opera school at 137 West Thirty-eighth street, New York.

Max Rosen Re-engaged for Philharmonic

Max Rosen, the young American violinist, who made his debut with the New York Philharmonic Orchestra on January 12, has been re-engaged for two more concerts with this orchestra on February 7 and 8 at Carnegie Hall, New York.

Dr. Penfield Recovers

Dr. Smith N. Penfield, the New York organist, is recovering from his recent illness and will soon be able to resume his classes at the College of Music and the Conservatory of Music.

Frieda Hempel's Recital, February 25

Frieda Hempel's annual recital, announced for Tuesday afternoon, February 26, has been advanced to the preceding Monday afternoon. The concert will take place in Carnegie Hall.

Gilbert Wilson as Song Leader

Gilbert Wilson, basso, has left New York for Quantico Naval Station, on the Potomac near Washington, D. C., where he is to act as song leader for the men in training there.

Julia Claussen Recital Postponed

Owing to the indisposition of Julia Claussen, it was necessary to postpone her recital, which was to have taken place at Aeolian Hall on January 25.

CHICAGO OPERA REPERTOIRE,
WEEK OF FEBRUARY 4"Isabeau's" Bow to New York—Stracciari Debuts in
"Rigoletto"—Melba to Sing Marguerite

Monday, February 4, afternoon, "Louise": Vix, Dalmore, Dufranne, Charlier; evening, "Faust": Melba, Muratore, Baklanoff, Charlier; Wednesday, "The Barber of Seville": Galli-Curci, Nadal, Rimini, Sturani; Thursday, "Isabeau" (New York premiere): Raisa, Lamont, Maguenat, Rimini, Sturani; Friday, "Carmen": Garden, Muratore, Baklanoff, Charlier; Saturday afternoon, "Rigoletto": Galli-Curci, Nadal, Stracciari (New York debut), Sturani; Saturday evening, to be announced.

Warford and Cox Songs at the Pleiades

Songs of Claude Warford and Ralph Cox were features of the program at the Pleiades Club, Hotel Brevoort, New York, Sunday evening, January 27. Florence Otis, the well known soprano, made a distinct hit in the Warford numbers and Carl Rupprecht, baritone, was called upon for an additional Cox song after the three which made up the group.

Edgar Stillman Kelley in New York

Edgar Stillman Kelley, the distinguished composer, with Mrs. Kelley, arrived in New York last Monday to attend the rehearsals and performance of Mr. Kelley's "New England" symphony, which will have its first performance in the metropolis at the Philharmonic Society concert on Friday afternoon of this week, with Josef Stransky conducting.

Claude Gotthelf Enlists

Claude Gotthelf, the pianist, partner of Havrah Hubbard in the famous operalogues, has joined the Marine Band at Camp Quantico, Virginia, near Washington, D. C. Mr. Hubbard will fill a few of the remaining operalogue dates with William Reddick at the piano, and then abandon his popular and successful entertainment until after the war.

Redfern Mason Here

Redfern Mason, the cultured and brilliant musical editor of the San Francisco Examiner, is in New York for a four weeks' vacation which he intends to spend chiefly in listening to music and associating with those who make it. Mr. Mason ranks with the most authoritative musical writers in America.

Mischa Elman's Next Program

Mischa Elman's third New York violin recital of the season, which takes place at Carnegie Hall, Friday evening, February 1, will include in the program the Nardini sonata, D major, as arranged by David; the concerto in E minor by Mendelssohn, and shorter pieces by Scarlatti-Harrison, Max Pirani, Beethoven-Auer, Wieniawski and Paganini-Auer.

Stracciari for Ann Arbor

For the opening concert of the Ann Arbor (Mich.) May Festival no less a star than the Italian baritone, Riccardo Stracciari, has been secured. The artist will sing several arias to the accompaniment of the Chicago Symphony Orchestra, under the direction of Frederick Stock.

Marthe Chenal Not Coming

A rumor printed in le Courrier Musical of Montreal, to the effect that Marthe Chenal, of the Opéra Comique, who had a contract with Cleofonte Campanini to sing with the Chicago Opera Association this season, but did not come over, has been engaged by the Metropolitan, "pour le printemps prochain," is absolutely without foundation.

Percy Grainger III

Percy Grainger, the famous pianist-composer, is ill with a combination of measles, bronchitis and tonsillitis, at the home of his mother, New York City. Mr. Grainger is a member of the band of the Fifteenth Coast Artillery, U. S. A., and has been stationed at Fort Hamilton.

McCormack to Sing Four Times in Boston

John McCormack is to give four different programs in Symphony Hall, Boston, during the week beginning February 10. The concerts will take place on the afternoons of February 10, 12, 14 and 17.

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New York Press Opinions of MAX ROSEN

AMERICAN VIOLINIST

DEBUT, NEW YORK PHILHARMONIC ORCHESTRA, January 12, 1918

"His playing proved equally full of grace, of sensuous beauty, but of earnest musicianly quality as well; he drew from his violin a tone of honeyed sweetness, fine-spun, delicate, floating on the orchestral mass like a song of triumph."—*New York Times*, January 13, 1918.

***New York Evening Post*, Jan. 14, 1918:**

Max Rosen has a technic which is well nigh flawless. But this is not all. Among many eminent professionals the opinion is expressed that the slender youth who impressed his agreeable personality on Saturday night's audience is destined to greater emotional growth than Heifetz. His tone is not large, but it is of beautiful melting loveliness. The audience was frantically enthusiastic over the young artist.

***New York Tribune*, Jan. 13, 1918:**

The chief charm of Mr. Rosen's playing lies in his cantilena, at times delicate and silvery and again round and impressive. His bowing is notably clean and vigorous, his spiccato unusually deft.

***New York World*, Jan. 13, 1918:**

Rosen disclosed a lovely, singing tone, genuine musical feeling and a temperament such as a distinguished violinist must have.

***New York Journal*, Jan. 14, 1918:**

Mr. Rosen has personality, though still a boy, and the personality holds boyish charm as one of its chief elements. But he is also a violinist of mark—indeed, the most individual of all the players that the Auer works has dispatched hither. His bow holds lightness, a deftness of touch upon the strings that none of the rest of the output possesses. His playing has the aristocratic cachet. He produces a delicate stream of pure and almost ineffably sweet musical sound of irresistible appeal. The justness of taste, the genuine musicianly feeling the niceties of accent and phrasing in the Goldmark concerto were more than merely astonishing in a seventeen-year-old; they held a personal conviction as to how the music should be played that convinced the listener as well.

***New York Evening Sun*, Jan. 22, 1918:**

The virtues of playing which could command so quick and huge an appeal must be obvious. Mr. Rosen outside of his high degree of talent, is endowed with a flow of temperament which doubtless belongs to him by right of youth, and which colors the mere essentials of technic with a more than occasional loveliness.

***New York Evening Mail*, Jan. 22, 1918:**

His smooth, singing tone is unquestionably a thing of beauty.



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***New York Tribune*, Jan. 22, 1918:**

The outstanding quality of Mr. Rosen's playing is his wonderfully pure tone. He draws his melodic line steadily, easily, richly, and has at his command a tonal color subtly varied from rich purple, if one may be permitted the simile, to shimmering silver. His rapid scale passages are miracles of delicate fingering, and his trille as deft and discreet as one could imagine. Moreover he has acquired a sense of style, which permits him without exaggerations to compass the dignity of the Vivaldi chaconne, the emotional ardor of the Dvorák concerto and the sprightly energy of Beethoven's "Chorus of Dervishes" as arranged by Auer. The appropriate quality for each of his pieces he achieves not alone by tonal and dynamic shading, but especially by the touch and impact of his delicate bow. He is eminently a thoughtful artist and may some day prove himself a truly intellectual one. At his best Mr. Rosen was last night in the company of the great. Already, with his extraordinary tone, his taste, his sense of form and his real emotional insight, he has established himself as an artist of rare gift and capabilities.

***New York Evening Post*, Jan. 22, 1918:**

Mr. Rosen played the Dvorák concerto with a beautiful ingratiating tone in the cantabile portions, and with astonishing bravura in the final allegro giocoso; the concerto was preceded by the familiar chaconne of Vivaldi, with organ accompaniment. In this seventeenth century Italian music the young violinist won much applause by what might be called the bel canto element in his playing. It was beautiful, broad, spontaneous, and enjoyable.

***Christian Science Monitor*, Jan. 15, 1918:**

Much as one has been led to look for from pupils of Leopold Auer, the first tone uttered from Max Rosen's violin at his debut on Saturday was a surprise. The young artist played Goldmark's A minor concerto with radiant tone and with a singing quality in phrasing that brought him a remarkable tribute of applause from the audience and the orchestra players. He does not seem so self-contained as Heifetz, nor so self-sufficient as Elman; it is likely that he will find a large public, for he touches the hearer with something besides amazement and invokes an immediate legitimate response. This quality makes defects hardly worth mentioning, and Mr. Rosen has few defects, apparently. The violin needs its Chopin or its Schumann very badly; but Goldmark needs a Rosen to present his music for his concerto never sounded so well as on this occasion.

RECITAL, CARNEGIE HALL, NEW YORK, January 21, 1918

"At his best Mr. Rosen was last night in the company of the great. Already with his extraordinary tone, his taste, his sense of form and his real emotional insight he has established himself as an artist of rare gifts and capabilities."—*New York Tribune*, January 22, 1918.

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Monday
 Dear Florence Easton,
 I am sorry to
 be ill - but
 I know for
 one I could

*Prefer to have
 other than you
 in my place
 May there*

*roles accompanying
 your success-
 for you deserve it.
 With every good
 wish,
 Suzanne*

ONE ARTIST'S TRIBUTE TO ANOTHER.

Facsimile of a letter sent by Geraldine Farrar, of the Metropolitan Opera Company, to Florence Easton, a recent acquisition of the same organization, when the former, owing to indisposition, was unable to appear in the title role of "Lodoletta," and the latter took her place on very short notice. It is to Miss Easton's credit that she gave an impersonation which lost nothing by comparison with that of her fellow artist. The audience was charmed with her singing and with her acting, giving her appreciative applause which amounted to a veritable ovation.

MAUD POWELL'S ART IS NOT THAT OF MERE MAN OR WOMAN, BUT GENIUS

BY WALTER ANTHONY
 in the San Francisco Chronicle

I believe that the time has gone by—or at least it is rapidly passing—when the stamp of European approval is a prerequisite to artistic success in the United States. Not so very long ago our brothers, sisters, cousins and our aunts changed their names if not their natures in Europe, and returning to sing or play for us were rendered incognito by an Italian, a French or a German sounding patronymic. In this now passing period of the history of music in America Maud Powell was brought by her own genius and hard work to the concert platform. She too, went to Europe and played for the critics and big audiences there; but when she came back she was still Maud Powell—enriched, perhaps, in the experiences abroad, stronger in her artistic aims for the race she had run successfully with the pacemakers over there, but still Maud Powell—American.

Her sturdy Americanism won the unreserved respect of the wisecracks of music abroad, and was, after all, but one of the many expressions of a nature richly endowed with character and spirit, and which was to reveal itself in dignity, sympathy and purity on the instrument most sensitive to the responses and the reactions of soul and character.

She not only succeeded in making her way with her American name unchanged (professionally, though fortunately for him, her other name is Mrs. Godfrey Turner), but she achieved recognition in the abstractions of music, and overcame the handicap of the descriptive phrase, "plays well—for a woman."

Why this expression should stick to violinists while pianists are free from it has long been a mystery to me.

Carreño, Bloomfield-Zeisler and Clara Wieck Schumann were freely admitted to the small circle of real geniuses of the pianoforte, but since Camilla Urso, no violinist among women was recognized as a genius comparable with the best of the men, until Maud Powell came along.

In Belgium, the birthplace of violin virtuosity; in Austria, whence a Kreisler comes; in Hungary, where the great Joachim was born; in Spain, birthplace of Sarasate; in Italy, where Paganini first saw the light; in Germany, where Spohr developed a violin school of expressiveness far removed from the brilliance of the Paganini spirit; in Paris, where Massart taught Wieniawski, Kreisler, Camilla Urso, Vicuxtemps and other celebrated pupils; in Russia, home of Elman, and, in short, in every center where violin music is valued and understood, our American Maud Powell has won her way, on the sheer merit of her music, the authority of her interpretations, the beauty of her tone and the symmetry of her art.

Something of the American spirit of the pioneer is revealed in the adventures of Madame Powell among the masterpieces of European music, for it was she who first found her spiritual way through the lovely and dissonant land of Sibelius and brought his violin works to this country. Likewise it was she who first brought the Tchaikowsky concerto to America, while Arensky and other composers, then obscure to American vision, were made plain and beautiful through the interpretative art of this violin player and poet.

Adelaide Fischer's Recital, February 4

Adelaide Fischer, soprano, who will be heard in her annual New York recital at Aeolian Hall on Monday evening, February 4, is a young singer who has been conspicuously

before the New York public since her debut three years ago. In addition, Miss Fischer has received all of her musical training in this country. Her program on February 4 will present a number of interesting songs which will act as a vehicle for the expression of her versatile powers.

Soldier in France Thanks Artists for Gift

A direct result of May Peterson's and Sophie Braslau's singing for the New York Sun Tobacco Fund comes in the shape of a post card addressed to the Wolfsohn Musical Bureau and the Music League of America, which reads as follows:

The boys of this company are today giving thanks for blessings received in time to be in keeping with the holiday (Thanksgiving). Through your particular kindness I am smoking the first "fag" out of seventeen packages of Sweet Caps; in a few minutes I'm going to roll my first makin' of twenty-two sacks of Bull Durham received at the same time. Through the collective kindness of the Sun and its contributors to the tobacco fund, my comrades are following suit. Somewhere in France. It might interest you to know that the "fags" are being smoked close up to the firing line (and incidentally close up to our mustaches), where it is impossible to buy, beg or steal good old American smokes.

Very gratefully yours,
 Private H. A. HAWORTH,
 Co. A, 14th Engineers,
 (Formerly of Dover, N. H.)

Bohemians to Fête Hadley

On Sunday evening, February 3, The Bohemians will give a reception at Luchow's, in East Fourteenth street, New York, in honor of the first presentation in New York

of Henry Hadley's opera "Azora." The composer will be introduced to the members of the club, and a musical entertainment is to follow, given by George Hamlin, Edward Horsman, H. T. Burleigh, the Letz Quartet and Mischa Levitzki.

Hackett Re-engaged for Worcester Festival

Arthur Hackett has been engaged for the Worcester Festival next October, when he will sing the tenor role in Henry Hadley's "Ode to Music" and appear in the Friday night artists' course. This makes Mr. Hackett's second engagement at the Worcester Festival.

Martha A. Baker Under Sawyer Management

Antonia Sawyer announces that Martha Atwood-Baker, the well known Boston soprano, will be under her management this season. Mrs. Baker will be very busy singing throughout the New England states during the month of February.

Coming Comic Operas

Among coming opera productions to be given in New York shortly will be the premières of "The Love Mill," a musical piece by Alfred Francis and Earl Carroll, and "Follow the Girl," libretto by Henry Blossom and the music by Zol Parenteau.



THE PUNCH BOWL WHICH WAS PRESENTED ON JANUARY 15 AT THE BROOKLYN ACADEMY OF MUSIC TO ENRICO CARUSO, WHO SANG THE DUKE IN "RIGOLETTO" THAT EVENING, AS A SOUVENIR OF HIS TENTH CONSECUTIVE SEASON OF OPERA IN BROOKLYN.

Caruso was a member of the cast which sang the first performance of opera given at the Academy.

GENEVIEVE VIX

VOICE, BEAUTY, HISTRIONIC ABILITY ALL COMBINED MAKE THIS FRENCH ARTISTE ONE OF THE GREATEST THAT HAS VISITED AMERICA FOR MANY YEARS



SAPHO

SPLENDID SAPHO CAST IS GIVEN OVATION
VIX COMES FIRST.

In enumerating the achievements of the artists one must begin with sincerest praise for Mademoiselle Vix. Mademoiselle Vix sang Sapho with a fresh, pure, clear tone, well shaded and lending itself readily to accents of tenderness as well as of sorrow and dramatic passion.—*Chicago Evening American*, by Herman Devries.

MISS VIX VERSATILE.

Miss Vix has several passages in the score which give her chances for the display of her vocal powers, of which she availed herself, but it is in the dramatic enfoldment of her role that she again shone as one of the stars of the company. She has a versatile talent for the depiction of varying emotions and she went through the entire gamut in the course of the opera.—*Chicago Daily News*, by Maurice Rosenfeld.

VIX IN "SAPHO" WINS PLAUDITS.

She gave the big scene of the third act with an outburst of power that won for her a great demonstration from the audience, which called her before the curtain a dozen times at the end.—*Chicago Evening Post*, by Karleton Hackett.

VIX IN "SAPHO" WINS OPERA PLAUDITS.

This was the verdict of the large audience that applauded Vix in last night's opera, "Sapho."—*Chicago Examiner*, by Henriette Weber.

JUGGLER

"VIX SCORES TRIUMPH IN JUGGLER."

Mademoiselle Genevieve Vix, the French Prima Donna, definitely established herself in our estimate of her as an artist of strong individuality and embodying the accomplishments of a great singing actress. It was a real triumph for Mademoiselle Vix and she may consider herself definitely chosen as one of the most valued artists Maestro Campanini is offering Chicago this season.—*Chicago Examiner*, by Henriette Weber.

So far as singing was concerned it seemed to have been sung for the first time, so novel was the effect

of passages that were vocalized with real beauty of tone and style.—*Chicago Herald*, by Felix Borowski.

"Genevieve Vix sings with lyric suavity. French soprano called before the curtain many times at Auditorium." Mademoiselle Vix sings the music with more lyric suavity and finer tone shadings. Her voice has a greater smoothness and more musical timbre.—*Chicago Daily News*, by Maurice Rosenfeld.

of lyric and dramatic art. Mademoiselle Vix understands this style of singing as she does the romantic school and gave to the score all of its suggested beauty, winning by the delicate purity of her voice as well as by her wonderfully intelligent acting, and consummate musicianship.—*Chicago Evening American*, by Herman Devries.

Enough has been seen of Mademoiselle Vix in two of Massenet's works, her Manon in the opera of the same name last Saturday, and her Jean in the revival of the "Juggler of Notre Dame" last night, to indicate that the French repertoire is perfectly safe in her hands. To balance this I enjoyed the "Liberty" song of the first act more than I ever have before.—*Chicago Daily Journal*, by Edward C. Moore.

LOUISE

"HAIL 'LOUISE' AS FIRST ART WORK."

The famous song to her lover was for the first time given with an elevation of spirit that made it a consecration, and so it was beautifully sung. As a mere matter of technical display of singing powers, it has been as well sung before, perhaps even better, by some concert singers, but never has any one given it a meaning so deep and so genuine.—*Chicago Evening Post*, by Karleton Hackett.

VIX SCORES AN OVATION.

Musically, she excelled all her predecessors of the role heard here, her air, "Depuis le Jour," being interpreted with finer shading and with more emotional sway than by any other soprano we have heard.—*The Chicago Daily News*, by Maurice Rosenfeld.

Mademoiselle seemed at her best in "Louise."

The familiar solo at the beginning of the third act was done exquisitely.—*Chicago Examiner*, by Henriette Weber.

"Depuis le Jour," almost the only sustained bit of vocal melody in the opera, was sung almost well enough to entitle it to a place in a concert performance and much better than it has ever been sung in opera on the Auditorium stage.—*Chicago Daily Journal*, by Edward C. Moore.



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Mademoiselle Genevieve Vix, whose debut as Manon last Saturday established her as one of the season's favorites, invites the exclamation point, one for herself alone, for her Jean is an exquisite piece

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CONCERTS IN GREATER NEW YORK

TUESDAY, JANUARY 22

Humanitarian Cult

The artists participating in the Humanitarian Cult concert at Carnegie Hall, New York, on Tuesday evening, January 22, were Maurice Dambois, cellist; Rose and Ottilie Suto, pianists, and Idelle Patterson, soprano. Mr. Dambois played an aria by Bach, "Abendlied" by Schumann, and the Popper tarantelle, adding as an encore one of the Chopin nocturnes. Mr. Dambois' playing was characterized by his usual breadth, beauty of tone and finished interpretation. The Schumann number, played on muted strings, was of surpassing loveliness. Mr. Dambois was received with enthusiasm. Marcel Hansotte's accompaniments at the piano were sympathetic.

For their first number the Misses Suto played the Sinding variations, adding as an encore the Chopin "Minute" waltz. Later, they played the "Invitation to the Dance" (von Weber-Weingartner), arranged for two pianos by Alexander Rihm, and a gavotte by Raff, winning hearty applause. The contagious joyousness of the "Invitation to the Dance" found quick response from the two artists, and in turn from the audience. Of special excellence too was their playing of the Raff gavotte.

Idelle Patterson sang "Caro Nome" from "Rigoletto," adding three encores, two of which were "An Open Secret" (Huntington Woodman) and "One Fine Day," from "Madame Butterfly." All of Mrs. Patterson's numbers served to reveal the freshness and beauty of her voice, as well as her charm of personality, and were enthusiastically received by the audience. At the piano for the young artist was her husband, A. Russ Patterson, whose excellent accompaniments added in no small degree to the pleasure of the audience.

Jeanne Nuola, Soprano

Jeanne Nuola gave an interesting song recital at Mehlman Hall, New York, on Tuesday evening, January 22. Miss Nuola rendered her program most artistically. Especially fine was her singing of Charpentier's aria from "Louise." Ruth Rapoport, who is gradually gaining recognition as an accompanist of exceptional ability, acted as Miss Nuola's assistant at the piano. She proved an addition to the success of the program.

WEDNESDAY, JANUARY 23

Marie Louise Wagner, Soprano

Marie Louise Wagner, soprano, gave a recital of songs in Aeolian Hall, Wednesday afternoon, January 23, and a large audience gathered to hear the fair singer.

Miss Wagner's program was devoted to songs ranging from Pergolesi's "Nina" to those of present day American composers. Pergolesi's "Nina" and Handel's "Rendi Il Sereno" made up the opening group: Brahms' "Wie Melodien zieht es mir" and "Von Ewig Liebe," Loewe's "Der Kuckuk," and Strauss' "Allerseelen" and "Kling," formed the second group; "Les Cloches," Debussy; "Psyché" Paladilhe; "J'ai pleuré en rêve," Hüe; "Petites Roses," Cesak and "Chanson d'Amour," Chausson, were the French songs and these in English completed the numbers: "Three Birds," Cui; "Butterflies," Bliss; "We Two," Kramer; "A Dream," Horsman; "A Disappointment," Harris, and "Light," Carpenter.

It was a taxing program as only a cursory glance at the preceding paragraph will show, but the young singer met its demands well and was accorded a warm reception. Her voice is of very good quality, pliant and of wide range. She sings with conviction and style. Her stage presence is particularly attractive.

Kurt Schindler at the piano was an excellent co-worker with the singer.

Evening Mail Home Symphony

Beginning a bit late (it was 8:33 p. m.) at Carnegie Hall, New York, January 23, the Philharmonic Orchestra, Josef Stransky, conductor, gave a concert in the Evening Mail series, which was attended by a large audience. The audience was composed largely of the people who formerly attended the (temporarily discontinued) People's Symphony Orchestra concerts, including genuine music lovers, wage earners, etc. They applauded vigorously Beethoven's fifth symphony and Dukas' "Sorcerer's Apprentice," with its bizarre effects, calling Mr. Stransky out repeatedly. Willem Willeke, cellist, playing the Saint-Saëns concerto in A minor, displayed his beautiful tone and earned three recalls. Marcella Craft, in blue, looked and sang well, being recalled no less than four times. Her voice is full, sweet and clear and her musical temperament kindles enthusiastic response. The orchestral accompaniments of Mr. Stransky were especially noteworthy.

THURSDAY, JANUARY 24

Philharmonic Society; Casals, Soloist

The Philharmonic Society, Josef Stransky, conductor, gave its regular Thursday evening subscription concert at Carnegie Hall, New York, on January 24, before a large and fashionable audience. The program comprised Bach's

"Brandenburg" concerto in F major, the "Unfinished" symphony of Schubert, MacDowell's "Hamlet and Ophelia" poems, Dvorák's cello concerto, and "Capriccio Espagnole," by Rimsky-Korsakoff.

Bach's "Brandenburg" concerto opened the program. This concerto, which is written in Bach's purest polyphonic style, is the second of the group of six written for solo flute, oboe, trumpet and violin, with full string accompaniment. Schubert's "Unfinished" symphony, which followed, received a dignified reading by Mr. Stransky.

In commemoration of the tenth anniversary of MacDowell's death, Mr. Stransky performed with much effect his tone poem, "Hamlet and Ophelia." The closing orchestral number was Rimsky-Korsakoff's "Capriccio Espagnole."

Mr. Stransky had his orchestra under fine control throughout the entire concert and in consequence produced many beautiful effects of tone and interpretation. Pablo Casals was the soloist and played Dvorák's concerto for cello very well indeed. Stransky and his body of artist musicians gave excellent support in the accompaniment of this work, and kept the soloist from fluctuating in his rhythm, a fault to which he frequently is subject. His tone is small but refined. The virile note required by Dvorák was noticeably absent.

Hulda Lashanska, Soprano

Quite one of the best of the younger singers has Hulda Lashanska proved herself through her New York recital, on Thursday evening, January 24, at Aeolian Hall. She was heard by a large and enthusiastic audience in a program which was excellently chosen and which displayed her versatile powers.

Her first group contained old Italian songs by Secchi, Handel and Bellini. "Du Bist die Ruh" (Schubert), "Erstes Begegnen," which was repeated, and "Ein Traum" (Grieg) were the numbers of the second group that gave the keenest pleasure—which is saying a great deal, because each and every performance created a favorable impression. In the French group she was equally happy, bringing into the numbers much fresh charm and true coloring. "Oh Quand Je Dors" and "Comment Disaient ils?" by Liszt, were among the group. Miss Lashanska's English songs were especially pleasurable. "Pirate Dreams" (Huerter) was repeated. "I Came With a Song" and "Song of the Open," by Frank La Forge (who assisted at the piano in his usual artistic manner), aroused much applause, and Mr. La Forge was obliged to acknowledge the warm reception several times.

Miss Lashanska possesses a voice of much beauty and clarity of tone. It is well balanced and was used with admirable skill. Her upper tones are amazingly fine, being sustained with the ease that characterizes all of the singer's renderings. Good diction added to the general enjoyment of the recital.

FRIDAY, JANUARY 25

Arnold Volpe Symphony Concert

Under the auspices of a committee of club presidents, of which Mrs. Elmore Rose McIntosh is chairman and treasurer, Arnold Volpe and a symphony orchestra gave a most delightful program on Friday evening, January 25, at Aeolian Hall, for the benefit of the Red Cross. The men were selected from the New York Philharmonic Orchestra, and they proved to be an instrument upon which the conductor played with fine effect. The overture to Massenet's "Phedre" opened the program and the familiar "Pomp and Circumstance" of Elgar brought it to a most successful close. Between, there was a rarely beautiful interpretation of the "Peer Gynt" suite, which so pleased the audience that the last movement had to be repeated. Mr. Volpe is a thorough master of the baton, holding his forces well in hand, not only in the solo numbers, but also in his splendid support of the assisting artists. These were Marie Volpe, soprano; Miltonella Beardsley and Constance Beardsley-Eldredge, pianists. Mrs. Volpe has a soprano voice of rare beauty and wide range, which she handles with consummate art. In the recitative and aria, "Deh vieni, non tardar" from Mozart's "Le Nozze di Figaro," she showed herself to be the possessor of pronounced dramatic gifts. She was equally successful in a group which included Massenet's "Ouvre tes Yeux bleus," Tchaikovsky's "Spi ditya moyo" and Rachmaninoff's "Floods of Spring," which she sang in English and after which she was compelled to give an encore. Prolonged applause and flowers testified to the enjoyment of her audience. For her group, Mrs. Volpe had the able assistance of Henriette Michelson at the piano.

Miltonella Beardsley was heard to advantage in the romance and rondo from the Chopin concerto in E minor. With the first movement of the Grieg concerto in A minor, Constance Beardsley-Eldredge scored an unusual success, her audience insisting upon an added number. Both the pianists were the recipients of floral tributes as well.

A large audience was on hand, which included many persons prominent in the musical and social world, among whom were Clara Clemens, Alexander Lambert, Mrs. Simon Baruch, etc. These and the other listeners gave frequent appreciative evidence of their pleasure.

SATURDAY, JANUARY 26

Mana Zucca Composition Recital

A large and highly appreciative audience filled Aeolian Hall, New York, on Saturday evening, January 26, and listened to a program of compositions by Mana Zucca, the versatile young American composer. Without a doubt the event was a thoroughly successful one.

The program opened with a charming duet, "Tendre Aveux," sung by Elsie Deermont and Mary Schiller. This was followed by two soprano solos, "Tell Me If This Be True" and "Priere d'amour," rendered by Miss Schiller. The singer disclosed a pleasing soprano voice of excellent timbre and she brought considerable style into her interpretations. Both these numbers should be valuable on the program of any artist, but the latter seemed to be the most favored.

Nicholas Garagusi, the violinist, contributed much pleasure with his artistic work. His lovely tone and admirable technic and bowing made his three numbers the more interesting, which is saying much, inasmuch as the selections had uncommonly melodious themes, effectively worked out. "Novelette" is essentially out of the ordinary, and of marked rhythmic and harmonic attractiveness. The Chopin etude transcription would interest any violinist, and "Ballade et Caprice" proved to be a light, lilting number of exceptional charm.

The contralto was Elsie Lyon Deermont, who sang "When the Day Has Flown," "Could You But Forgive Me" and "Speak to Me," which was given by request. The songs were full of atmosphere, and interpreted by Miss Deermont, made a most favorable impression. The singer's voice is a big one and very rich. Her diction was good and she sang with intelligence. Her group was followed by an encore.

The children's songs, as done by little Constance Muriel Hope, a most unusual tot of about thirteen, might have been called the feature of the entire program. The spirit of youth, perhaps, made the appeal. Mana Zucca's juvenile numbers always are bright and humorous, but it seemed that this new group was doubly so. Prominent among those that pleased most was "The Turkey's Dressing," "The Mystery" and "Goodness Gracious." Miss Hope was thoroughly at home in all she did and showed that she had been cleverly coached, yet her performance was full of naturalness and fresh charm. Her voice is of sweet and of pleasing quality, and may develop into something worth while when she is a little older.

The other soprano, Florence Otis, gave satisfaction in three numbers, "Love's Coming," "Behold 'Tis Dawn" and "Le petit Papillon." She was in good form vocally and her renderings were very finished. As an encore she gave "Mother Dear"—one of the most appealing little numbers imaginable.

Owing to a severe cold, Vernon Stiles was obliged to disappoint the audience. His numbers were omitted. Miss Zucca was heard in a group of piano compositions. These included: "Poem Héroïque," "Etude d'Homage," "Moment Oriental" and "Fugato Humoresque" on the theme of "Dixie"—which brought forth much applause. The three new numbers showed a pronounced degree of originality. Miss Zucca's known and ingratiating pianistic qualities added to the interest of the group. She was obliged to give an encore, which was the "Valse Brillant."

The "Ode to Music" for soprano, alto, tenor and bass, to the accompaniment of piano and organ (Alexander Russell at the latter) was the final number. It is most agreeably euphonious and should become exceedingly popular.

Bach Choir and Philharmonic Society

That eminent Bach specialist, Dr. J. Fred Wolle, and his famous Bach Choir from Bethlehem, Pa., were the features of the special concert of the Philharmonic Society at Carnegie Hall, Saturday evening, January 26. The whole first part of the program was given over to the visitors, and Dr. Wolle presented the following program:

Kyrie Eleison (from the B minor Mass).
Two Chorales from the Tombeau: Ode of Mourning:
Thou Bliss of Earliest Innocence.
Wake, My Heart.
Cum Sancto Spiritu in Gloria Dei Patris, Amen (from the B minor Mass).
Chorus and Chorale, from "When Will God Recall My Spirit?"
Sanctus Dominus Deus Sabaoth (from the B minor Mass).

The work of the Bach Choir has been noticed so often in the MUSICAL COURIER that fresh praise hardly is necessary in the present instance. Yet one must admire ever anew the way in which Dr. Wolle has succeeded in imbuing every member of the choir with that same enthusiasm for Bach and that same striving for only the best presentation of his works which has so long animated the leader himself. Working with untrained voices, he has succeeded in building up a choral body equal to the most difficult tests—witness the "Sanctus Dominus" of the great B minor Mass—one whose work is characterized always by freshness of tone, adherence to pitch and careful attention to

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the most minute dynamic nuances as indicated by Dr. Wolle. The chorales, as sung by the Bach Choir, are truly inspiring. The least severe and most easily digested work of the evening was the lovely "When Will God Recall My Spirit?" W. H. Humiston, the assistant conductor of the Philharmonic, very justly said in his program notes:

Although this movement is a chorus, and founded on an existing chorale (melody in the soprano), the orchestral accompaniment is a tone picture that would have done credit to either of those modern tone painters, Wagner or Debussy. Strings, flute, two "oboi d'amore" ("Oboe of love") is the title given to an oboe lower in pitch than the ordinary one, but above the alto oboe, the so-called English horn. It was common in Bach's time, and horn unite with the voices in a tone picture of wondrous color and charm. In spite of this and innumerable other examples pedants still insist that Bach wrote only "absolute music" and that "program music" was unknown before the nineteenth century!

A good instance of Dr. Wolle's complete mastery over his great choral force was given in the whisper-like pianissimo at the close of the chorale which ends this composition. It was hard to believe that so large a body of singers could be made to produce such finely graded tones. The Bach portion of the program was inaugurated by a choral prelude played by the Moravian Trombone Choir, which had accompanied the Bach Choir to New York from Bethlehem.

These visits of the Bethlehem forces to New York now have come to be a recognized feature of the metropolitan musical season. It affords a chance for music lovers to hear some of the greatest work of choral literature presented in a manner which can be attained by no other body of singers. Surely one may look forward to the visit being made a permanent annual feature.

In the second part of the program, the Philharmonic Orchestra, with Josef Stransky, played familiar concert arrangements from "Parsifal."

Harold Bauer, Pianist

Aeolian Hall held a good sized audience to hear a Chopin-Schumann program of piano works, played by Harold Bauer, January 26. From the beginning to the end the pianist had the concentrated interest of his audience. The many unusual nuances and the finish of detail in Schumann's fantasia in C brought him to his feet between movements in acknowledgment of the markedly vigorous applause. This grew into a storm of appreciation after Chopin's sonata in B minor, no less than seven recalls following his authoritative and picturesque playing of the poetic work, never better done by Bauer or any one else. Schumann's "Childhood Scenes" was a gem of tone, sentiment and whimsical humor as rendered by the player. Rare heights of pianism were attained by him in the Chopin group which closed the program, containing the nocturne in F sharp, fantasia impromptu, and ballade in G minor. These pieces fell on ears to which they were familiar, and which therefore could appreciate especially the rare art of Bauer in touch and style.

Recalls grew into encores, and a long list of the latter had to be added before the delighted hearers were willing to give the pianist any peace.

Josef Hofmann, Pianist

Josef Hofmann gave his annual New York recital last Saturday afternoon at Carnegie Hall before a large audience. The well known pianist was heard in familiar numbers, the most important of them being Beethoven's sonata, op. 111. Groups of Chopin and Liszt numbers constituted the balance of the program. Mr. Hofmann played with his usual clarity, correctness and musicianship, and was given a warm welcome.

SUNDAY, JANUARY 27

Philharmonic Orchestra

Sunday afternoon, January 27, saw every seat in Carnegie Hall taken by the great audience which assembled to listen to a Wagner program, with Marcia van Dresser, soloist. The orchestra numbers were overture, "Rienzi," prelude to the third act and the prelude and "Love Death," from "Tristan and Isolde;" "Siegfried's Rhine Journey," the "Lohengrin" prelude and the "Tannhäuser" overture. Miss van Dresser sang Senta's ballad from "The Flying Dutchman" in English, and the five Wagner songs, also in English, with Felix Mottl's orchestral accompaniments to all except "Dreams," for which the accompaniment was scored by Wagner himself.

There is nothing new to be said of Mr. Stransky's conducting of Wagner, nor is fresh praise necessary for the excellent playing of his men in the familiar numbers.

Miss van Dresser was very effective in Senta's ballad, delivering it with dramatic force and intensity. She also gave the five songs to great advantage, rising to greatest heights, perhaps, in "In the Hothouse," with its recollections of "Götterdämmerung."

The size and enthusiasm of the audience was the best proof that there is in the popular mind no patriotic boycott of Wagner music.

MacDowell Club; Instruments Anciens

At the MacDowell Club, New York, on Sunday evening, January 27, the Société des Instruments Anciens was heard by a large and responsive audience. The personnel of the Société includes Maurice Hewitt, quinton; Henri Casadeus, voile d'amour; Louis Hasselmanns, voile de gambe; Maurice Devilliers, basse de voile; Régina Patorni, clavecin, and Mme. M. L. Henri Casadeus, harpe luth. The music of Haydn, Bach, Monsigny, Franconer and Mouret, as given by these musicians upon the instruments of a bygone day, possessed a charm perhaps impossible to reproduce upon modern instruments. The ensemble numbers of the program included a sinfonia (Haydn), played by the quartet of strings and Mme. Patorni; "Ballet de la reine" (Monsigny), played by the quartet and Mme. Casadeus; "Sonatine en trio" (Franconer), played by Messrs. Hewitt, Casadeus and Mme. Patorni, and "Le jardin des amours" (Mouret), played by the quartet and Mme. Patorni. The ensemble work of these musicians is characterized by great finish and precision, and brought forth tremendous applause. The pavane with which "Le jardin des amours"

begins was remarkable for its beauty, and the charming minuet which forms the second movement of the same piece had to be repeated. Solo numbers played by Mme. Patorni at the quaint clavecin were a gavotte (Bach) and a sonatine (Scarlatti). Great rapidity and cleanness of technic characterized her playing, and she also appreciated and reproduced the atmosphere of the old music she gave. An encore was necessary after her numbers.

New York Symphony; Ethel Leginska, Soloist

Last Sunday afternoon, January 27, witnessed a large audience assembled at Aeolian Hall for the concert of the Symphony Society of New York. Walter Damrosch led his skilled players in a sympathetic and appropriately atmospheric performance of Haydn's symphony in D ("The Clock"), which met with much sincere applause. Tschai-kowsky's "Nut Cracker" suite and Ravel's "Mother Goose" also had colorful, spirited and successful readings.

Ethel Leginska played Beethoven's G major piano concerto and revealed all her customary and well liked musical and technical characteristics. She made departures from many of the familiar phrasings and accents in the classical Beethoven composition, but they seemed rather the expression of her individuality rather than wilful aberrations for the sake of creating sensational effect. Her performance had sincerity as its keynote and it carried conviction to her hearers and incited them to rapturous applause.

MONDAY, JANUARY 28

The Flonzaley Quartet

Daniel Gregory Mason, with a new intermezzo for string quartet, was called upon to act as the meat in a Beethoven-Schumann sandwich at the Flonzaley concert in Aeolian Hall, Monday evening, January 28. Played between the magnificent E flat major Beethoven quartet, op. 74, and the lovely Schumann A major quartet, op. 41, No. 3, the intermezzo probably sounded less interesting than it otherwise would have. It was cleverly written; in fact, Mr. Mason called upon his players to do all their tricks, except playing on the back of their instruments. But it took other ears than those of this reviewer to discover that anything which he attempted to say was worth saying. The Beethoven and Schumann works were done with all that splendid technical finish and fine musicianship which is ever characteristic of Flonzaley playing.

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VARIOUS VIVID VERDICTS

SAINT LOUIS

Coloratura sopranos are not so plentiful as they once were, but what with Melba, Galli-Curci and now Lucy Gates, we seem to have had a flock of them. In the matter of vocal virtuosity Miss Gates is the proud possessor of a trill and staccato that is quite as electrifying as that of her more famous sisters in song. In fact, her trill is nearer the real thing than that of either Melba or Galli-Curci. High notes, too, are periods of triumph for her. She soared up to the E above high C without apparent effort, and in a tone of lovely light quality.—St. Louis Times, Nov. 16th.

DETROIT

She sings with delightful ease. Each note is beautifully rounded and pure and the clarity of her enunciation is most gratifying.—Detroit Tribune, Nov. 30th.

SYRACUSE

Miss Gates made her initial bow before a Syracuse audience last night and after her arias she was given an ovation.—Syracuse Post-Standard, Dec. 1st.



Lucy Gates

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TOLEDO

She gets an atmosphere around each song; she weaves a spell, so to speak, which keeps one breathless and hypnotized until the end is reached. We hope Miss Gates will come again, and we are sure if she does she will receive a warm welcome.—Toledo Blade, Nov. 28th.

WINNIPEG

Her voice is one of melting beauty of tone delightfully even throughout its entire compass. Lucy Gates has won a high place in the esteem of local music lovers. She is easily the most satisfying artist of her kind that has appeared in Winnipeg for some considerable time past.—Winnipeg Free Press, Dec. 5th.

SAN ANTONIO

It was a veritable feast of music that the Mozart Society gave its patrons last night. Lucy Gates, a soprano of brilliance and poise, employed her gifts widely. Her coloratura quality was displayed in the Lakme Bell Song, in which wonderful intonation, flexibility and appreciation of the Oriental charm of the song were notable.—San Antonio Express, Jan. 12th.

FERNANDO

CARPI

TENOR

METROPOLITAN OPERA COMPANY

SOME PRESS REVIEWS OF THE CARPI SUCCESSES AS ALFREDO IN "TRAVIATA" AND TONIO IN "DAUGHTER OF THE REGIMENT":

As Tonio, Fernando Carpi revealed an interesting lyric tenor voice. He sings well and has a pleasant presence, and lent himself acceptably to the romantic rôle of the lover.—Philadelphia Star.

Carpi, as Alfredo, was well received by a large audience that braved the snowstorm to hear the performance.—New York Herald.

Carpi is a very capable actor, and uses his voice skilfully.—New York Telegram.

Carpi was a distinguished and pleasant-toned Alfredo.—New York Town Topics.

Mr. Carpi increases the number of principal Italian tenors at the Metropolitan to four. He is of good appearance, and has a voice of agreeable quality, entirely free from the bleat which affects so many light tenors.—New York Sun.

Mr. Carpi is good to look upon and his voice is agreeable to the ear. He acts well and shows considerable knowledge of stage routine.—New York World.

Carpi looked young and sang well as Alfredo.—New York Journal.

Carpi made an agreeable impression, and is not one of the usual Italian "bleating" tenors. The voice has substantial quality, and the lower tones have body.—New York Times.

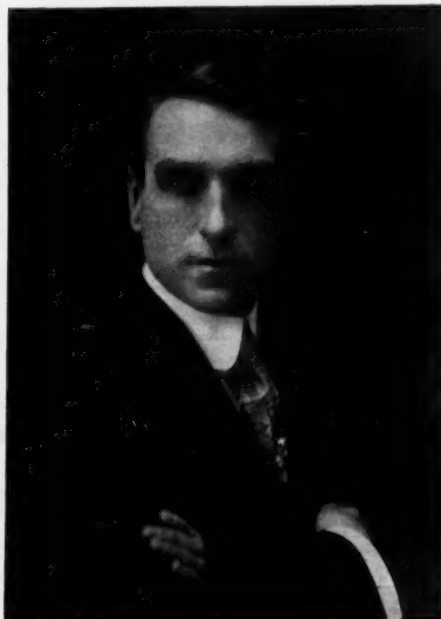
Carpi is the new tenor star at the Metropolitan. His exquisitely lyric tenor voice is quite in keeping with the winsome character of Alfredo, and proved to be a positive addition to the success of the performance.—New York Telegraph.

He produced an extremely favorable impression by his exceptional ability, both vocally and dramatically. He is an unusually competent actor, and he made of Antonio a character not readily vitalized, a lifelike and convincing figure.—Philadelphia Inquirer.

His voice is exactly suited to "The Daughter of the Regiment."—New York Herald.

Carpi's presentation was marked by beautiful quality, rare flexibility, good method, and fine flagrant vocalism.—New York Journal of Commerce.

Carpi made a good impression by the ease and the quality of his voice, which is appealing in tone.—Philadelphia Record.



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AVAILABLE FOR CONCERTS AND RECITALS

BIANCA RANDALL A DRAWING CARD

Cold Unable to Put Damper on Enthusiastic Audiences

When for three successive Sunday evenings in the midst of the coldest weather New York has experienced for many a year an artist can succeed in attracting enthusiastic audiences, the fact is apparent to every one that the drawing power must be really worth while. Such is the case of Bianca Randall, who gave a series of recitals at



BIANCA RANDALL,
The beautiful American soprano.

the George M. Cohan Theatre, New York, this month. Mme. Randall possesses not only an excellent voice, but is withal a woman of rare beauty and charm. She made a charming picture, and one which her audience thoroughly appreciated to judge from the applause which greeted her. One of the outstanding features of her work was the fine diction which characterizes her singing. Italians in her audience exclaimed over the beauty of her Italian, and as for her English, that was apparent to all present.

During the series Mme. Randall sang numbers by Butterfield, Campbell-Tipton, la Forge, Huntington Woodman, Moir, Delbruck, Vidal, Puccini, Hamilton Reynolds, Speaks, Spross, Weckerlin, Hughes, Whelpley, Horsman, Pergolesi, Brockway, Bemberg, Gilbert, May Hartmann, Gluck, Giordani, Burleigh, Hook, Anthony Young, Brahms, Class, Bartholomew, Purcell and Cyril Scott, not to mention the composers represented in her several encores. By far the great majority of her numbers were in English, a fact which added no little enjoyment to the pleasure of her audiences.

Throughout, Mme. Randall had the valuable aid of Harry M. Gilbert, who not only played excellent accompaniments, but was also represented on the program as a composer and as a solo player. Others who assisted were Francis Moore and Robert Braine, pianists, who were heard in works by Beethoven, Mendelssohn, Rachmaninoff, Raff, Chopin, MacDowell and Strauss.

Namara Sings in Detroit

Namara gave an interesting recital at the Detroit Athletic Club, on Sunday afternoon, January 20, before a large and enthusiastic audience, whose appreciation was shown by the number of encores demanded. These included "Love's on the Wing" (Rogers), "If No One Ever Marries Me" (Lehmann), "Down in the Forest" (Ronald), and "Annie Laurie," in addition to "The Star Spangled Banner" and "The Marseillaise."

In connection with Namara's interpretation of the French national anthem, it is interesting to note that her French was so excellent that after the concert, several French officers took her for one of their own people. Only after the singer explained that she had been born in Cali-

fornia and had merely studied and sung in Paris, did they change their opinion.

Namara was in fine voice and gave the usual amount of real enjoyment that her recitals create. Accompanied by Jean Goldkette, she sang the following program: Aria "Gavotte" from "Manon" (Massenet), "Caro mio ben" (Giordano), "Chansons les amours de Jean" (Weckerlin), "Papillon" (Fourdrain), "Neath the Stars" (Ganz), "Little Birdies" (Buzzi-Peccia) and "Three Mother Goose Rhymes" (Crist).

Rubinstein Club Notes

Mrs. William R. Chapman, president of the New York Rubinstein Club, announces that on Saturday evening, February 2, from 9 until 12, an informal reception and dance will be held for the members of the club, and cards may be enjoyed by those who prefer to play. The function will be held in the Waldorf apartments of the Waldorf-Astoria. Members on this occasion will be admitted by presenting their membership book at the door. Members can procure extra guest tickets by applying to Mrs. Chapman at the Waldorf-Astoria, or may be purchased at the door on that evening. Guests of the members in the uniform of the U. S. Army and Navy service will not require tickets.

The recent order from the Government makes it impossible to give the second evening concert of the season on the date planned, January 29, therefore it will have to be deferred until a later date, when due notice will be given.

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Virginian Pilot, Norfolk, Va.
Jan. 4, 1918

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to each member, and the tickets marked for the evening of January 29 will be good for the date of postponement.

At the musicale of the club given on Saturday afternoon, January 19, the addresses made by Col. and Mrs. E. Johnston Preston on the American officers' hospital in England elicited a hearty and generous response. Four beds were pledged by those present and a generous sum was donated for the Rubinstein unit, which is working for the boys at the front. The chairman of this unit is Mrs. J. Hudson Storer; associate chairman, Mrs. Arlenden C. Bridges; treasurer, Mrs. Otto Mattes; purchasing committee, Mrs. W. H. van Tassel and Mrs. C. T. Hammerschlag. Contributions are solicited and workers will be cheerfully welcome. During the knitting there will be a musical and literary program rendered by members of the club arranged by the entertainment committee, Lottie Feckheimer, Lillian V. Armstrong, Susan Boice and Mrs. C. J. Braxmar. The Rubinstein unit meets every Wednesday afternoon at the Waldorf-Astoria.

On account of the increased number of those joining the service it has become necessary to have a new service flag, which has been generously donated by Mrs. Charles Augustine Robinson. The stars now number 105.

De Luca's New York Recital Program

The thousands of New Yorkers who have heard Giuseppe de Luca's fine voice and splendid vocalism on the stage of the Metropolitan for the last three seasons will be delighted to have an opportunity to hear him on the stage of that other foremost New York house of music, Carnegie Hall, where he will give his first recital on the afternoon of Sunday, February 10. Mr. de Luca has chosen a program of much interest, and one that appears to be

highly effective. He will sing only two arias, "A Tanto amor," from "La Favorita," Donizetti, and "O de verd' anni miei," from "Ernani," by Verdi. There will be a group of Italian arie antiche, by Handel, Giordani, Falconieri and Vaccay. Then will follow a group of modern French and Russian songs by Debussy, Duparc and Gretchaninow, and several American songs, including H. T. Burleigh's "Swing Low, Sweet Chariot," and "By an' By." He will also sing a new song by Gabriele Sibella, "Ultima Rosa," written for and dedicated to Mr. de Luca, and Buzzi-Peccia's "Serenata gelata," with which he always scores a decided hit.

Amparito Farrar in Demand

Following her two recent notable successes in New York—in the prima donna role in "The Treasure Trove" and in recital at Aeolian Hall—Amparito Farrar, the young Californian soprano, is in demand by some of the leading clubs of this city. During the past week she was a soloist at the annual banquet of the Manhattan Club at the spacious club rooms on Madison avenue, and on Monday evening she sang for the Phalo Club in the gold room of the Hotel Astor.

Estelle Harris, "Divine Singer"

Estelle Harris "sang with superb fervor and thrilling dramatic effect." "Voice of wonderful brilliancy," "Gloriously natural voice," "Superb voice," "Delight to eye and ear," these are some of the press praises showered on this soprano, who now, following some years devoted to singing as solo soprano of the Church of the Divine Paternity, New York, leaves that position, with the entire quartet, May 1. (Here is a chance for some leading church to secure a born leader and convincing church singer.) "A singer by the grace of God," said an authority, one who knows all singers. She has sung much in concerts and aristocratic drawing rooms this season. Whether it is



ESTELLE HARRIS.

her charming personality, or the luscious quality of her voice, is an open question, but both together win her enthusiastic success whenever she appears. She has appeared with such artists as Bonci, Campanari, Oumiroff and others, and her success in concert has been pronounced. Buffalo, Newark, Asheville, Lynn, Portland, Bethlehem, Easton and other cities have heard her, and invariably she scored tremendous success. Few singers are so blest by nature with so handsome a personality and so beautiful a voice. The combination invariably creates a sensation in her audiences.

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WHAT THE DAILY PRESS SAID:

Florence Easton's TRIUMPH IN LODOLETTA

"It is fortunate that Giulio Gatti-Casazza decided to draw Florence Easton into his flock—fortunate for him as well as for his subscribers."—*New York American*.

"Miss Easton distinctly adds to her laurels in answering this new demand upon her versatility."—*New York Evening Mail*.

"Miss Easton already has established her position in the company and is becoming a favorite. Her repute is bound to grow."—*New York World*.

MME. EASTON ACHIEVES ARTISTIC TRIUMPH AS EMERGENCY "LODOLETTA"

It is fortunate that Giulio Gatti-Casazza decided last summer to draw Florence Easton into his flock—fortunate for him as well as for his subscribers. How, indeed, could the general manager of the Metropolitan Opera Company have given the second performance of "Lodoletta" last night if this charming, versatile, musicianly soprano had not been available to take the place of Geraldine Farrar, whom illness prevented from making her promised appearance?

To accomplish at short notice what she did on this occasion, when she sang Mascagni's heroine for the first time in her life, and without a stage or orchestral rehearsal, requires something more than the typical prima donna has at her command; something more than vocal beauty, personality, histrionic skill and various other patent persuasions that make an immediate appeal. If, therefore, any doubt existed as to whether Mme. Easton combined with her palpable artistic qualities the musical intelligence, the quickness of memory, the adaptability, the steadiness and assurance which were accredited to her, this doubt was dispelled effectually by her latest and most remarkable achievement.

She deserved fully the manifestations of approval bestowed upon her by the enthusiastic audience.—*New York American*, January 22, 1918.

FLORENCE EASTON SINGS IN MASCAGNI OPERA

Farrar Still Indisposed, She is Heard as Lodoletta

Ill health continues to keep Geraldine Farrar from the stage of the Metropolitan Opera House. Last night her role in "Lodoletta," the new Mascagni opera was sung by Florence Easton. Miss Easton made a most successful appearance and was cordially received. That her voice is a fine one, Metropolitan audiences have already found out. Last night her acting was spontaneous and she made Ouida's Dutch heroine a simple, ingenuous and pathetic figure.—*New York Morning Telegraph*, January 22, 1918.

MME. EASTON SINGS LODOLETTA; HER FIRST OPERA WITH MR. CARUSO

Takes Miss Farrar's Role in New Work on Short Notice and Wins Applause from Audience, in Which are Many Men and Women of Society

Lodoletta, the title part, was Mme. Easton's new role, and she took it on a few days notice with great charm. She gave a sympathetic characterization of the simple Dutch maiden and sang with beautiful voice. The audience liked her singing if its applause was a gauge of its appreciation.—*New York Herald*, January 22, 1918.

FLORENCE EASTON IN "LODOLETTA"

Florence Easton, because of the continued indisposition of Geraldine Farrar, was cast for the name part in Mascagni's "Lodoletta," at the Metropolitan Opera House last night, the second performance of the opera here. Her impersonation of the Dutch Little Skylark was gracious and convincing. Her singing was of lovely quality and effective. Miss Easton already has established her position in the company and is becoming a favorite. Her repute is bound to grow. Mr. Gatti made no mistake when he added her name to the company's roster.—*New York Evening World*, January 22, 1918.



FLORENCE EASTON

Miss Easton came to the Metropolitan unheralded, but she has already proved herself an artist of a high quality. She sang last night with beautiful tone and with an exquisite command of legato.—*New York Tribune*, January 22, 1918.

As Lodoletta's artist lover who so easily forgets her, Mr. Caruso acted easily and sang with all his vocal opulence. Miss Florence Easton appeared in the title role, singing with great beauty of tone, and commendable technical skill. Her Lodoletta was charming in the simplicity and unaffected pathos of her acting.—*New York Evening Telegram*, January 22, 1918.

Florence Easton sang the title part in "Lodoletta" at the Metropolitan last evening, when Mascagni's new opera was heard a second time, with Caruso, Amato, and others of the original cast, except Mme. Farrar, who was indisposed. Miss Easton, who had shown herself an artist in three previous roles, and in the last of them had proved a star by the exacting standards of New York, was heard with many manifestations of pleasure in the Little Skylark's gay scenes with Dutch village children and a pathetic death in Paris in her wooden shoes. Her voice in its upward flights had the skylark's quality, free as the bird's.—*New York Times*, January 22, 1918.

Last night Geraldine Farrar was prevented from adding the charm of her impersonation to the performance; but a very good substitute was found in Florence Easton, who has won so much praise for her Lisztian Saint Elizabeth. Though she had had no rehearsal, she sang the music last night with beautiful tone and fine shading, and acted the part realistically.—*New York Evening Post*, January 22, 1918.

DRAMATIC INTERPRETATION PROVES EXCELLENT

Mme. Easton sang with force and sympathetic tone and artistic discernment which confirms the opinion formed of her abilities after her success in "Saint Elizabeth."—*New York World*, January 22, 1918.

Substituting for Miss Farrar, Florence Easton sang the title role without rehearsal, yet with large success. Her voice fitted well into the music, and so did her acting, which was always true and lovely. The taste and sympathy which she brought to the sudden encounter with this new part won her some thousand new admirers who had not already heard her in "Saint Elizabeth," and proved again how valuable an acquisition she must be to the Metropolitan.—*New York Evening Sun*, January 22, 1918.

Moreover, it was made clear yesterday that such singing as Florence Easton presented in the title role may do much to help the entire opera. Miss Easton distinctly adds to her laurels in answering this new demand upon her versatility.—*The New York Evening Mail*, January 22, 1918.

Mme. Easton sang and acted the part beautifully. Her voice proved to be well suited to the music, which she sang without rehearsal, but with taste, feeling and musical correctness. The audience recognized the excellence of her impersonation and gave her hearty and prolonged applause.—*New York Sun*, January 22, 1918.

EASTON AS LODOLETTA

There was no faltering in Mrs. Easton's performance. She was entirely at ease in her new role and sang... exceedingly well. Dramatically this Lodoletta was a plausible and winsome figure, engaging through simplicity, unaffected in the expression of pathos.—*New York Globe*, January 22, 1918.

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

There is no famine of grand opera in New York just now.

Vincent d'Indy will not have his new work, "The Legend of Saint Christopher," performed until after the war.

The guest conductors for the balance of the Cincinnati Orchestra season will be Victor Herbert, Henry Hadley, Ossip Gabrilowitsch, and Eugen Ysaye.

The splendid singing of Marie Barrientos has won a host of admirers for her during her two seasons at the Metropolitan, and they will crowd the theatre this evening to welcome her first appearance this year.

When Josef Stransky and the Philharmonic Orchestra produce Stillman-Kelley's "New England" symphony in New York on February 1, the production will mark the twentieth performance of the work. This is a notable record for a score by one of our native sons.

Arturo Toscanini, during the months of January, February and March, will direct twelve symphony concerts in the great hall of the Royal Conservatory of Music at Milan, the proceeds from which are to go to the relief of professional musicians brought to want during the war.

The early closing rule which Fuel Administrator Starrow has applied to the theatres and concert halls in Boston will be relaxed somewhat when the Chicago Opera Association appears at the Boston Opera House. According to the announcement made by the Administrator, the performances will be permitted to continue as late as 10:45.

As the war progresses, one thing becomes certain in regard to musical conditions in this country—and it is the thing foretold by the MUSICAL COURIER when there was much doubt upon the subject and other music papers were croaking disaster—our worthy artists, teachers, schools, orchestras, piano houses, and music publishers are engaged in much profitable activity, and the unworthy representatives of those branches find it as difficult to fool the pub-

From week to week this office receives many complaints from subscribers of delay in the receipt of the MUSICAL COURIER, and wishes to ask their indulgence. The delays are not due to the publishers, for the paper is printed promptly every week at the same time as in the past. They are caused simply by the unusual transportation conditions with which the post office has to contend, on account of the war. Uncle Sam's mail department does its best with the papers, but they are of course subject to some delay caused by the disturbing conditions existing at present. The MUSICAL COURIER trusts that its readers will exercise patience whenever their paper arrives a day or two later than it should.

lic now as before the United States entered the world's war. The present musical season is a highly successful one in every respect.

With its characteristic energy and enterprise, the Chicago Musical College has again secured some leading pedagogical attractions for its next summer term. The famous Chicago institution announces that Oscar Saenger and Herbert Witherspoon, of New York, are to head its vocal department during the extraordinary term, from June 24 to August 3.

Le Canada Musical refers to the MUSICAL COURIER as, "un des plus grands journaux de musique du monde entier." We blush with modesty as we translate, "one of the greatest music journals of the entire world," and return the compliment by calling le Canada Musical the liveliest and best informed music paper in Canada.

Those who believe that nothing but sentiments of jealousy and unfriendliness exist between the stars of grand opera have only to read the letter from Geraldine Farrar to Florence Easton, when Miss Easton was suddenly called upon to replace Miss Farrar at the Metropolitan as Lodoletta in Mascagni's new opera of that name, owing to the latter's illness. This letter is a striking testimonial of Miss Farrar's character, and incidentally illustrates the greatness of her art.

Sensational opera books of the future will disclose a captured female spy being placed in a chemical bath to discover the secret messages written in invisible ink on her back. The Mascagni or Massenet of the period will have to bestir himself to beat the music Saint-Saëns has written for that other female spy, Dalilah. The only feat that Dalilah did was to wring from Samson that he ought not to have his hair cut. That was a barbarous age, so to speak, but it served its operatic purpose well enough. We await the back motive, the alkali theme and the acid test. Who will shoulder the job?

For those American composers who complain regularly that they are not able to obtain a hearing for their works in large forms, there is one remedy to be suggested—compose as well as George W. Chadwick. His "Tam o' Shanter," symphonic ballade for orchestra, was performed by three leading symphony orchestras in the season of 1916-17, and was scheduled for no less than seven performances for the present season, some of which have already taken place. Incidentally, the Boston Music Company, which issues the work, deserves credit for evincing, as it often has in the past, and again in this present instance, its faith in the American composer as a worker in the large forms.

By reason of its size, range of subjects, wide information, typographical excellence and well executed illustrations, the annual midwinter number of the Los Angeles Times has in the past achieved no little fame in journalistic circles, and the 1918 issue again shows the good taste and technical resourcefulness of its projectors. Unlike most publications of this sort, the "Midwinter" subordinates advertising to reading matter and illustrations. It is full of facts carefully gathered and conservatively expressed, and it is of great value to all who desire to learn about Southern California and the Southwest, covering, as it does, every conceivable feature of life and industry in that picturesque section of our country. However, the MUSICAL COURIER, while complimenting the Los Angeles Times heartily, cannot refrain from expressing surprise that music is given such step-motherly treatment in the "Midwinter," and voicing hope that the tonal art may have better representation therein in 1919.

Supreme Court Justice Gavegan handed down a decision last week in this city denying the Metro-

politan Opera Company's claim to exemption, during the war, in the suit brought by Margarete Ober for \$50,000 damages for her dismissal from the company's roster of artists. The Metropolitan Opera Company had asked that the suit be dismissed on the ground that the plaintiff is an enemy alien and as an opera singer is a trader within the meaning of the trading with the enemy act, and not having procured a license, is prohibited from doing business here or bringing a breach of contract action. Justice Gavegan held that according to the proclamation of President Wilson declaring war on Germany, enemy aliens were to be accorded all due consideration so long as they remained peaceful and law abiding and are guilty of no act inconsistent with the temporary allegiance which they hold with this Government.

Memories of the so called "opera war" (in the blessed days when there was no such sanguinary real war as the present one) came back to musical New Yorkers last week with the simultaneous performances here of the Metropolitan and those of the visiting Chicago Opera (at the Lexington Avenue Opera House). Especial interest on the part of the reminiscence faddists centers in the fact that Cleofonte Campanini, the conductor and artistic head of the Manhattan Opera which waged war with the Metropolitan (and made peace without victory, taking \$1,000,000, while the Metropolitan annexed the Manhattan scenery, costumes and performing rights), is the general director and chief conductor of the Chicago Opera, which now returns to take up the gauntlet afresh with the local operatic institution. Further coincidences are that Mary Garden, Nellie Melba, Charles Dalmores, Hector Dufranne, Gustave Huberdeau and others, who were stars of the former Manhattan Opera, are in the roster of the Chicago Opera artists. The visiting company brings here a host of new singers, however, of whom, for reasons not necessary to detail, Amelita Galli-Curci attracted the most attention in advance. Other artists whose reputations had preceded them from Chicago because of the striking successes they gained there are Rosa Raisa, Genevieve Vix, Riccardo Stracciari and Giacomo Rimini. Anna Fitziu, Lucien Muratore, George Baklanoff, Constantin Nicolay, Louise Berat, Frank Preisch, Vittorio Arimondi, Arthur Middleton and the conductors Sturani and Charlier are old friends of the New York opera public. To reply to many queries on the subject the MUSICAL COURIER states herewith that the Manhattan Opera opened December 3, 1906, and ended March 26, 1910.

Chicago has sent us a great opera company and some great opera singers, and they are being enjoyed to the full by this insatiable city of New York. Cleofonte Campanini did well to bring his organization here, for it is of the first class and to have deprived the metropolis of the present hearings would have been to rob us of the most vivid element of musical novelty in our tonal winter. Of the works so far presented, "Monna Vanna," "Jewels of the Madonna," "Thais," "Romeo and Juliet," "Dinorah" and "Azora," the last named was unknown here, but of the others, "Thais" is the only one New York has heard frequently of recent years. Amelita Galli-Curci's triumph now is a matter of general knowledge and it was well deserved. She is an artist of singular charm, vocal ability and musicianship, who shines in lyric expression as brightly as in coloratura display. Lucien Muratore, great actor and great tenor, made his way quickly into the hearts of New York opera goers. His Prinzivalle and Romeo are unforgettable creations. Rosa Raisa, an irresistible singer who embodies the spirit of youth in her voice, carried the public by storm. Genevieve Vix introduced herself as a beauty and a vocalist of delightful qualities. Mary Garden—is Mary Garden. Her charm does not state and her art does not diminish. Those sterling lyric impersonators, Messrs. Dufranne and Huberdeau, gave wholesouled performances. Of American artists, Anna Fitziu gained tremendous favor through her fervid and finished singing. Forrest Lamont, Arthur Middleton, Jeska Swartz, Carolina Lazzari were other Americans who raised aloft the banner of native art and did it with distinction. Henry Hadley's "Azora" is a fine and dignified piece of work, brilliantly scored and colored. As a conductor Hadley equalled his honors as a composer. It is quite within the bounds of possibility that Cleofonte Campanini, encouraged by the splendid reception which has been accorded his Chicago opera artists in New York, will abandon his plans for the two week season in Boston, which was to follow that in New York, and instead remain for two extra weeks, February 18 to March 2, at the Lexington Theatre.

VARIATIONS

By the Editor-in-Chief

Reversing the Opera Glass

Did you, if you are a New Yorker, ever try to put yourself mentally in the state of mind experienced by a musical citizen of Santa Fé, N. M., or Fargo, N. D., or Baton Rouge, La., or even Danbury, Conn., when he reads New York newspapers—if ever he does—and observes our city from the perspective of a distant and dispassionate outsider?

Surely our musical doings present a picture to him as though viewed through the wrong end of an opera glass. New York never sees itself that way. It looks at itself only in the mirror.

The musical persons of New York move, circulate, writhe, eddy, gyrate, in such a tiny circle that they soon come to consider it as constituting all the world, and themselves its entire tonal citizenship.

It is their pet belief that they possess in this city the best of everything musical and that the rest of the country counts for nothing in such matters.

The average New Yorker realizes with difficulty and only after ocular and auricular demonstration that Chicago, Cincinnati, Minneapolis, Philadelphia, San Francisco, and Los Angeles have first class symphony orchestras; that Chicago has a first class grand opera company; that Cincinnati possesses a conservatory which rivals any American music school in its number of pupils and the quality of instruction they enjoy; that the busiest harp teacher in America lives in Memphis; that most of the French operas were heard in New Orleans before we had them in New York; that California heard many of the modern Italian operas (including some by Puccini) before they came to the metropolis; that California, too, made intimate musical acquaintance with Tetrazzini, Polacco, and Botta before they rose to be "stars" in the great city by the banks of the Hudson; that Toronto for many years had the best chorus in North America; that Cleveland has the largest musical club in the United States; that Philadelphia is the only city in our land which boasts a home for old musicians; that none of New York's orchestras has a pension fund; that the Chicago Orchestra is the only one which has its own building; that Galli-Curci has been singing in America for two seasons, has scored phenomenal successes with the public and the critics, has become one of the "best sellers" in the vocal recording machines, and yet never was heard in New York until last Monday evening.

Those sample citizens we spoke of from Santa Fé, Fargo, Baton Rouge, and Danbury, would not even know that Galli-Curci made her debut here last Monday were it not for the *MUSICAL COURIER*, which will carry the news throughout the length and breadth of Uncle Sam's domain.

Some of the New York daily papers took the attitude (and said so) that Galli-Curci is not really a great artist unless New York proclaims the fact. Of course that is unadulterated rubbish.

The same papers assume the position that the Chicago Opera has come here to fight a sort of battle with the Metropolitan; to prove that Muratore is greater than Caruso and Martinelli; that Raisa and Garden outsing and outact Muzio, Farrar, and Hempel; that, in short, the Chicago Opera really is a great institution and Cleofonte Campanini a great impresario for putting it together and achieving its present high standard.

The Chicago Opera has made its way to artistic success without the permission or preliminary approval of New York. In fact, some elements in the metropolis threw every possible obstacle in the way of the Chicago impresario and his financial supporters. The Chicago Opera has traveled from coast to coast and has been received enthusiastically wherever it appeared.

The Chicago Opera is in New York because the visiting organization has a right to be here in order to prolong its season and to garner all possible extra receipts by giving us singers and operas with which our local musical public is not familiar. There is no thought to establish here an institution to rival the Metropolitan. Even if such were the plan, however, music would not be harmed by the competition—not even if both institutions lost money. The Metropolitan and the Chicago Operas are privately owned and controlled organizations. We do not understand why their possible profits or losses agitate newspaper music critics, even the dignified and aristocratic ones.

Looking through the wrong end of the opera glass the long distance watcher sees also the spectacle of critics worrying themselves about the salaries of the singers, and their artistic fears, hopes, and jealousies, the makes of pianos used by the keyboard exponents, the kind of advertising done by the managers of violinists, and the hair cuts of male musical performers as well as the lingerie and dresses of the women in the profession.

It all must be bewildering and (if they have humor) somewhat amusing to the brethren in Santa Fé, Fargo, Baton Rouge, and Danbury.

One of Our Patriots

There can be no doubt of the loyalty of the friends and admirers of Albert Spalding, the violinist, who now is serving with the American Expeditionary Forces in France. We are told by Manager George E. Brown that since Spalding gave up his American concert tour and sailed for the other side he has received over eighty sweaters, knitted vests, gloves, mufflers, wristlets, socks, woolen helmets and other articles of wearing apparel designed for his comfort. These articles have come from all parts of the United States—while his friends in Havana, where he appeared for the last two seasons, were not unkind of his absence and remembered him with appropriate gifts. Gifts were not confined to articles of wearing apparel alone, but included cigarettes, tobacco, chocolates, books, candy and magazines. The members of the Friars' Club have conceived the idea of sending to Spalding packages of cigarettes, the individual boxes being autographed by members of the club, with an appropriate greeting.

Rapiers, Razors and Ants

The New York Sun is not correct when it states, in its Paris correspondence of last Sunday, that the Allies have made no organized attempt to keep alive in other countries "interest in their languages, their ideals, their literature, through their theatres and music, while the Germans have overlooked no opportunity."

In America there is a great propaganda going on for Italian, Russian and French music, and especially the last named. There is nothing reprehensible in such a proceeding when it does not interfere with the development of our own native art and artists. The propaganda for Italian opera always has been with us; even before the war it was marvelously active. It is the best organized musical propaganda in the world, much better and more effective than the German systematized activities in the international domains of tone.

Italian opera, through its foreign publishers and the singers' agents, maintained a virtual monopoly in the United States for decades, and working quietly, but with amazing skill, choked off French opera and made American opera a still-born process. Every one connected with Italian opera in this country and South America is under the domination of the publishers and musical agents of Italy. Commissions go to them on almost everything done in the United States that relates to the performances of Italian operas. The old Tammany "system" is amateurish compared to the Machiavellian ways that surround Italian opera.

Bret Harte's famous heathen Chinaman, of dark and devious methods, would have had no chance with the game of Italian opera. It is a science, understood only by masters of the highest diplomacy and the sharpest intrigue. Even some of our shrewdest Wall Street heroes have been baffled and beaten when they undertook to regulate the Italian opera machinations as they apply to certain important phases of New York musical activity.

Some day a real Goliath or Samson will arise and turn up the huge stone under whose shadow the workings go on. And then what a scurrying and bustling there will be of the pack of busy ants, big and little, most of them trying to lug away into safety the bundles of profit made during the long years of security.

Karle's Sensible Sayings

In a recent conversation with Theo Karle, held at this office, he expressed some views so striking that we refused to lose them as "copy" and we called in our best typing young lady who took down this

dramatic outburst on the part of the usually lyrical tenor:

"The writing of the so-called 'patriotic song' has been driven to a point where the Government might well take a hand and prohibit this cruel form of indoor sport.

"I am heartily in favor of good music that is really patriotic and inspiring in its composition and wording, such as 'Over There,' but this war has resulted in a flood of worthless poems to which tuneless jingles have been hurriedly attached for commercial purposes.

"And what do we see? Gaudy covered pieces of 'music' bearing such titles as 'Stuff the Old Flag down the Kaiser's Throat,' 'Tie a Tin Can on Willie Hohenzollern,' 'Float the Old Flag on Broadway,' and 'When I Come Home I'll Probably be a General' (this offering evidently presumes a lengthy war), not to mention the heart-rending melancholies of 'He Kissed His Wife and Nine Children a Sad Farewell, for He Dreamed of a Submarine.'

"Why flood the streets and fill the soldiers' kits with peaceful resignations of those who expect to be drowned or gassed, just at a moment when they need something to cheer them up?

"What the men need is some live, inspiring martial tunes, with words that mean something more than 'Mates, Tie a Fire-Bar Round My Neck and Throw Me Overboard' to help them to get to France and finish up that work 'Over There.' And for my part I would offer every monetary and other possible encouragement, as publisher Leo Feist is doing, in the interests of good military music, but I would tax or suppress the cheaper, clap-trap kind in a manner that would remove its offensive color and noise from the public view."

Now for the Critics' Carnival

Not long ago Alleyne Ireland, who wrote a book called "Joseph Pulitzer, Reminiscences of a Secretary," sued the Chicago Evening Post for libel. Last week Justice Goff, of the Supreme Court, handed down a decision in a supplementary motion for the setting aside of the demurrer entered by the publishers of the paper.

The learned Court ruled that when the plaintiff published his work he "submitted it to the judgment of the public and the criticism of those who felt inclined to express their opinion of the book. The law does not give to an author such monopoly of expression as to preclude dissent or comment or criticism.

"If such were the rule it would mean intellectual stagnation and prevention of exposure of error. It does require, however, that the comment or criticism must be fair, and that it must not be used as a cover or mask for the venting of personal animus. If the matter criticised be dealt with on its merits or demerits, no matter how severely; if even criticism or mordant ridicule be employed to expose exaggeration or pretense or bad taste, the bounds of fair criticism will not be exceeded.

"As to what is fair criticism there can be no hard and fast rule. Criticism has not been reduced to an exact science.

"Its quality must depend upon the thing or the matter criticized and the capacity or motive of the critic. The law does not attempt to define it.

"It says, however, that it must be free from malevolence and confined to the subject matter without pursuit of the author into the private or personal relation of life."

The Court declared the libelous character, or otherwise, of the criticism complained of, is one for a jury to pass upon as he "cannot say that it does not involve a question of fact" as to whether or not it is fair criticism.

Another Kind

Julia Claussen, mezzo-soprano, who has appeared with the Metropolitan and Chicago Opera companies, gave a song recital yesterday afternoon before a large audience at Aeolian Hall. Mme. Claussen's admirers seemed to like best in her long program the singing of Fauré's "Claire de Lune," Liszt's "Three Gypsies" and Edward MacDowell's "Midsummer Lullaby."—New York Times, January 26, 1918.

Julia Claussen gave her first recital of the season in Aeolian Hall yesterday afternoon. The large audience which heard it approved the excellence of her voice in relation to the concert stage. Nicolai Schnee assisted her with his piano accompaniment.—New York Evening Sun, January 26, 1918.

Julia Claussen gave a song recital yesterday afternoon in Aeolian Hall. She presented a program of rather curiously assorted matter, including songs of Russians and Scandinavians, given in the original tongues. Mme. Claussen is a Swede, and presumably thus sang the Scandinavian items with authority; in any case they seemed to be admirably presented. She was also most effective in her French songs.—New York Evening Journal, January 26, 1918.

The foregoing are admirable notices, but the trouble is that the concert which they review did

not take place. Madame Claussen fell ill half an hour before the beginning of her recital and failed to appear. In consequence, something slipped in the best laid plans of several of the conscientious critics.

Variationettes

A young friend of ours (gender, feminine) said to us recently: "I wish the concert performers would give some recitals consisting of encores only."

On its popular concert program of February 24, the Minneapolis Orchestra has placed Sousa's "Stars and Stripes Forever," as the final number. This is an example which other orchestras well might follow. Sousa's marches are popular classics in the same sense that Strauss waltzes occupy that distinction, and we seem to remember that Theodore Thomas not only seldom failed to play a Strauss waltz at his popular concerts, but also frequently performed one at his regular symphony series as well.

We made a wager with Pierre Key, of the New York World, at the "Romeo and Juliet" performance last Saturday afternoon, that at least one of the daily newspaper reviews would say "Muratore presented a romantic figure as Romeo." We won the wager twice over.

One of our best Hun haters, after hearing the Wagner concert of the Philharmonic Orchestra last Sunday, said: "Isn't it a pity that such beautiful music was written by a German?"

Apropos, in the latest program book of the San Francisco Orchestra (page 316) the announcement of the February 1 and 3 concerts says that the opening number is to be "Prelude, Choral, and Fugue, by Boch-Albert." Should it not be spelled Boche?

Apropos No. 2, Dr. Muck's pro-ally program at the January 25 and 26 symphony concerts in Boston, consisted of Haydn's G major, Mozart's G minor, and Beethoven's first symphonies.

Now that M. B. H. has made us curious we are following the career of that noble racing steed, Double Bass, with the greatest interest. His latest performances were at New Orleans, January 22, when in the fifth race, at a mile and a sixteenth, and at odds of 100 to 1, he ran last in a field of twelve horses; and January 24, when he was last of seven horses, at odds of 50 to 1. Also on January 24, at Havana, Lohengrin ran sixth in a field of seven. It appears to be a hard winter for musical horses.

More treason from Boston where the critic of the Transcript says: "Mr. Kreisler, the violinist—denied his usual activities by a silly and malignant chauvinism—will be heard as the leader of a string quartet," etc.

Keep your musical prowess in good working order, for you never know when you may need it. Look at Anthony Di Genova, recently of Sing Sing Penitentiary, where he was serving a sentence for second degree murder and leading the prison band there. Governor Whitman had heard Di Genova's men play and liked their performances. Recently Di Genova applied for commutation of sentence. The Governor released him.

James Huneker asks in the Philadelphia Press, where he is writing luminous and luscious musical reviews: "Was Maurice Dengremont a young French, or Belgian, violinist?" He was neither. He was born in Rio Janeiro, in 1866, and died in Buenos Aires, in 1893, after a short and extremely sensational career as a prodigy here and in Europe. His gifts did not survive his early youth and during the last few years of his life he became a billiard marker and finally died of a collapse brought on by dissipation. By the way, Huneker alludes to Heifetz as "Samson and Delilah—strength allied with seductiveness."

B. L. T. in the Chicago Tribune: "Some later Wagner should take time by the bangs and write 'Die Potsdämmerung.'"

J. H. Maghee writes to Henry T. Finck, of the New York Evening Post: "I wish to call attention to the charming manner in which Mascagni has adapted Rachmaninoff's Elégie in E flat minor, opus 3, No. 1, for the dirge near the end of the first act

of his delightful opera, 'Lodoletta.' No fault should be found with such use of other men's music. The critics, of course, will object, but I, being a non-musical person, was much pleased to hear one of my favorite pieces put to such good use."

Says the New York Times, speaking of the Metropolitan Opera choristers in these patriotic days: "When the opera chorus is not busy on the stage it occupies itself with knitting; and the stars give the yarn." In this case "yarn" means wool.

When Shakespeare spoke of the "deep damnation of his taking off" he had not seen "Isabeau" and "Monna Vanna," or he would have changed the pronoun in his line from "Macbeth."

Figuratively speaking, Mary Garden made an excellent impression in "Thais," figuratively speaking.

We present herewith an exact sketch of Geraldine Farrar's costume, from the waist up, in "Thais":

LEONARD LIEBLING.

MUSICIANS IN THE WAR

Every week the MUSICAL COURIER publishes its honor list of "Musicians under the Flag" and from number to number there are pictures and stories of the musical activities at the various training camps. But it is still too early for the war really to be brought home to most of us musicians and music lovers. How different across the water! Every one of our musical exchanges that comes from over there has reference after reference to events of the great struggle in which musicians are intimately concerned. Music is a gentle art; its pursuit is one of the quiet occupations of the world; but how many musician heroes have sprung up from its quiet paths and byways to take their place on the golden roll of honor, from the little band of men who died with such conspicuous bravery on the "Lusitania" to the most obscure bugler, who has perished, unknown and unsung, on some battlefield, and occupies an unidentified grave, or perhaps no grave at all!

It is impossible to read the foreign papers, with their simple and unvarnished stories of heroism and devotion to duty, without tears coming to blind the eyes. Here are two paragraphs from the last page of the most recent issue of le Courier Musical of Paris:

We regret to learn of the death of Jacques Vierende, son of the distinguished organist and composer, Louis Vierende, fallen upon the field of honor at the age of seventeen and one-half years.

We deplore the death of Second Lieutenant Hipert, who debuted recently at the Opéra-Comique in "Cavalleria Rusticana." A pilote-monteur of aviation, he was the victim of an accident. His was a young talent of much promise. He is the thirteenth artist (from the Opéra-Comique) killed since the beginning of the war.

That brings the war home to one, does it not? The epitaphs, in a half a dozen lines, of a boy of seventeen years, son of one of the great organists of France, and of the thirteenth artist from the Opéra-Comique to be killed since the struggle began.

Then, on the preceding page, there is another one of the innumerable tragedies of the war to be read between the lines of a short paragraph:

A young pianist and composer, blinded in battle and still under treatment, the father of three sons, would be happy to obtain a cheap violoncello to amuse himself and to find aid in the publication of some of his compositions. He appeals to charitable hearts.

That is indeed an appeal to charitable hearts. Who can conjure up unmoved the picture of the blind young father, bravely learning the violoncello to while away the tedious hours of darkness?

By the same mail as the French journal, there reached our office an Italian journal of about the same date, its pages, too, filled with reference after reference to the war. First we read that three opera houses in Milan, the Dal Verme, the Lyrico, and the Verdi, have been requisitioned by the military authorities—one imagines perhaps as barracks for the French and English reinforcements which have poured into Italy—and will not be available for operatic performances for an indefinite period. Then comes a paragraph of another sort:

The two traitors to their country—Gino Andrei, of Florence, and Giovanni Donati, of Pescia—who have been condemned to death by shooting by the Military Tribunal of Rome, were not, fortunately, artists of the lyric stage, but merely chorus singers in operetta.

After that there is another item referring to persons better known than the two named above.

Pietro Mascagni must indeed be a proud father—if a worried one.

Dino Mascagni, elder son of the composer of "Cavalleria Rusticana," after having fought valiantly in one of the recent battles, was taken prisoner. The other son of the illustrious maestro is at the front with the fighting troops.

The musicians of Europe are most intimately concerned in the fight—and so it will be here later on. The musicians of America will not be found behind their European colleagues in deeds of valor and in devotion to their country's cause!

AID FOR FRENCH MUSICIANS

The American Friends of Musicians in France is the name of a new society recently formed here, its object being to raise funds for the needy musicians in France who have lost their fortunes and earning capacity through the war. Walter Damrosch has been made president of the organization and James M. Beck is its acting treasurer. Other officers are: corresponding secretary, Mrs. Nikolai Sokoloff; recording secretary, Mrs. J. W. Hazell, and George Harris, Jr., assistant treasurer. The executive committee includes Mrs. George H. Tuttle; Henry H. Flagler, vice chairman; Arthur Whiting, Edwin T. Rice, James M. Beck, Harold Bauer, Bettie Bowie, Mrs. Edward J. de Coppet, Mrs. Charles Cooper, Walter Damrosch, Marcia van Dresser, Henry Harkness Flagler, George Harris, Jr., Yvonne Lumley, Mrs. Edwin T. Rice, Gertrude Norman, George Hamlin, Mrs. J. West Roosevelt, Mrs. J. Walter Spalding, Mrs. Henry Seligman and Mrs. Arthur Whiting.

The committee says that it "hopes to enlist the sympathy of musicians and music lovers in this country to aid in every way possible the musicians across the seas. Every penny collected by the organization will be sent its representative, Blair Fairchild, in France, who will keep the committee posted as to how the funds are distributed. No deductions will be made from the contributions taken in for overhead expenses, as the committee will bear such expenses itself.

"Funds will be raised in two ways—first, by securing a large membership throughout the country by the great number of musicians and music lovers and all persons interested in the interests of France (to be an active member costs \$2 a year; associate members, \$25, and sustaining members, \$100), and second, by giving concerts offered through the kindness of musicians and musical organizations interested in helping brother artists who have met with disaster."

The first concert to be given by the organization will take place at Aeolian Hall, February 8. The soloist is to be John Powell, the pianist, whose program will consist entirely of American compositions.

ENCOURAGING TALENT

The critic of the New York Sun has been distinguishing himself with some famous utterances of late. One of his latest is in the nature of a fervid participation in the local professional gossip surrounding the recent debut here of Max Rosen. The Sun critic, having written his reviews of the lad's concerts, is not content with expressing musical opinions, but also sets himself up as a judge of the nature and quality of applause, as follows:

His first number, which was well played, but not as well as some local violinists can do it, was received with tremendous applause and cheers.

There are very few living men who can recognize a violin master as quickly as that. No miscellaneous audiences can do it. Such applause means nothing except that it was carried to the hall packed ready for immediate release.

What a cruel, arrogant and uncalled for statement, what a seemingly gratuitous effort to injure the further careers, the future career, of Max Rosen. It is such "criticism" that makes the whole business of musical reviewing so contemptible when it misunderstands its purpose and privileges, and mixes itself into matters that are none of its business. Who caused the applause, "packed ready for immediate release," to be carried to the Rosen concert? His managers? Rosen himself? How does the Sun critic know that the applause was not spontaneous? Why does he say that it meant nothing? Why does he come back to the subject of Rosen at all, six days after his latest concert here? Of course if Rosen and his managers are content to allow such "criticism" the critic in question is justified in writing it. A veritable tone of savagery has crept into the pens of some of the New York music critics of late—especially those who are dignified and aristocratic, as they admit,

THE BYSTANDER

Bennett, Baklanoff, Left Handed Vesuvius and Banded Liszt

Of course I read one column in the *MUSICAL COURIER* every week—modesty forbids me to specify which one; and sometimes I so far forget myself as to read some of the rest of the paper, too. That was the case last week, when I read an editorial that included a quotation from Arnold Bennett. In a new work called "Books and Persons," he writes: "It is intensely stupid to ask a novelist to study the market with a view to obtaining large circulation. If he does not write to please himself—if his own taste does not naturally coincide with the taste of the million—he will never reach the million by taking thought." And again: "The second thing is that when a novelist has made 'his name and his market' by doing one kind of thing, he can't successfully go off at a tangent and do another kind of thing."

That is funny stuff for Arnold Bennett to be writing, for I can recall no instance of a more complete contradiction of his own statements than the author himself. Did you ever read any of those sins he committed in his youth? The only one whose title I can now recall was named "The Grand Babylon Hotel." Have you ever read it? If you never have and are an admirer of Arnold Bennett—don't! It—and, if memory serves right, two or three other works by the author from the same early period—are as poor examples of luridly melodramatic hodge-podge, written with a sole eye to selling, as anything I know. And I always understood that they did sell.

Later Mr. Bennett certainly did "go off at a tangent," as he phrases it, and write the fine books by which he is known, for instance "The Old Wives' Tale," which I think, will take its place among the classics of English literature. But does Mr. Bennett claim that his later style (or styles, rather, for there are two quite distinct ones) is a development of his early catch-penny writing? If so, there has been most remarkable progress, for nobody can read "The Grand Babylon Hotel" and its fellow affronts to intelligence without feeling that Mr. B. most deliberately "wrote down" to his public, something which he can afford not to do now.

The railroads played a grand joke on George Baklanoff, the splendid Russian baritone of the Chicago Opera Association, when he made his New York debut the other evening with that organization. The joke consisted in failing to get the trunk with his "Mona Vanna" costume here in time, so poor Baklanoff had to wear the only thing that could be gotten in a hurry to replace the missing costume. That costume represents a suit of armor and the substitute found was a suit of real armor, weighing a trifle over two hundredweight. Not only that, but the gallant knight to whom it once belonged evidently had not been built on quite such heroic lines as the big Russian. It pinched all around and the chain mail underneath cut into his legs so that, after the performance, he was literally almost as bruised and bloody as he would have been had he entered the lists of old in the same suit. The fine work which he did despite his handicaps speak well for his art and his courage, for he was in real physical torture all the evening and quite exhausted at the end.

To those singers who are always complaining that there is nothing new for programs, the Bystander respectfully calls attention to two new and little known composers—Edvard Grieg and Anton Rubinstein. Conscious of the

correctness of the grounds on which many of their songs have been neglected for some years, the Bystander yet maintains that one or two groups can be made up from the best of their songs that will compare favorably with similar groups by any other composers. I mean vocally effective songs, too, not those which merely interest musicians. I remember a baritone a season or two ago taking great pains to dig out some Raff songs which might well have been left to slumber; if he had devoted his attention to either Grieg or Rubinstein he would have found some permanent additions to his repertoire. Just to show that he is not talking in vain, the Bystander is perfectly willing to select the groups himself if any singer challenges him to do so.

The funniest thing I've seen for quite a while was the left handed scenery in the first act of "The Jewels of the Madonna," up at the Lexington Theatre last week. The scene painter must have worked from the negative of some picture of the Bay of Naples, I should think, for Vesuvius was quite on the wrong side of the stage. The act plays in Naples and there is absolutely no viewpoint in that city from which the volcano and the towns at its base would be situated as they were in that scenery. The only place that the foreground could have represented was the quay at Castellamare di Stabia, quite at the other end of the bay. Cleofonte Campanini must have been surprised the first time he saw his scene painter's idea of what the Bay of Naples, which he knows so well, ought to look like!

A Sunday or two ago somebody was kind enough to invite me to the entertainment for the enlisted men of all branches that is given every Sunday afternoon at the Harris Theatre. There was a lot of fun. Constance Collier, reciting a poem which pleasingly cheered the boy up (1) by telling them some of their allied comrades had been killed early in the war, alternated with some young lady, whose name I have forgotten (apologies) who did much better by describing to them in song the exact way in which she preferred to have love made to her. Then there were jugglers and Macklyn Arbuckle, who was fine as long as he let the patriotic stuff alone and stuck to negro stories. (Why can't everybody keep from talking about patriotism when talking to soldiers? It's their business and, like the rest of us, they don't fancy shop talk in off hours!)

Percy Grainger was there too and the whole Fifteenth Coast Artillery Band, to which he belongs. Most of the time he blew on a child's size clarinet, but quit it long enough to play the Liszt "Hungarian Fantasy" with the orchestral part arranged for band. It was astonishingly effective too, even though Percy's fingers were a bit stiff from lack of pianistic use. In some of the tutti passages, the effect attained by the band is even superior to that of the orchestra. I talked with him afterwards about it and he quite agreed that such was the case. In fact he said he was investigating the possibilities of a band in combination with the piano. When Percy investigates a possibility he does it in a very practical way; namely, by writing something for the possibility, just to see how it will sound. We have Chopin's "Military Polonaise" already; and here's to Grainger's "First Armageddon Concerto" for piano, band, handtrack (distant crunching of thunder), and automatic pistols. (to work with the other "percussion" instruments.) Every orchestra has a "battery," so why not a concerto by an artilleryist? There were English soldiers and sailors there, and a French sailor or two besides a crowd of our own boys; and I think it must have been just as good fun to be on the stage and watch the audience perform as it was to be in the audience and watch the artists perform. Only do remember—if you are asked to go there and entertain them some Sunday, leave the patriotic gush at home!

BYRON HAGEL.

I SEE THAT—

Percy Grainger is ill.
Edgar Stillman Kelley is in New York.
The Bach Choir made its annual pilgrimage to New York.
W. H. Wyllie, Jr., is with the colors in San Antonio.
Amelita Galli-Curci at last has sung in New York.
Elizabeth Gutman specializes in Russian and Yiddish folk-songs.
William Rogers Chapman's Maine concert tour is proving a success.
Dr. Smith N. Penfield is recovering.
Uncle Sam's boys enjoy Hemus concerts.
Maria Barrientos is most particular about her wardrobe.
Leginska scored a triumph in Cleveland with the New York Symphony Orchestra.
Tamara Lubimova is writing a booklet on "The Musical Development of Children—What It Can and Should Do."
The next convention of the Illinois Music Teachers' Association will be held in Bloomington.
Hartridge Whipp began the serious study of music only six years ago.
Olive Kline's voice cheers music lovers in the interior of China.
Los Angeles' musical affairs are controlled by "foreigners."
Arthur Shattuck is making his laborious way through Middle West snow drifts.
Sergeant Major Frank Bibb will play the accompaniments at Kathleen Hart Bibb's New York debut.
May Peterson and Sophie Braslau have received the thanks of soldiers in France for their work in providing tobacco for them.
A man in uniform is admitted without question to the Rubinstein Club.
The Rogers concert party gave forty concerts in two months at the various camps in France.
The American Friends of Musicians in France has been formed.
Frieda Hempel recently gave \$100 to the Mayor's coal fund.
Oscar Saenger and Herbert Witherspoon are to head the vocal department of the Chicago Musical College next summer.
Concord, N. H., recognizes competent private instruction in music as part of the regular high school work.
Stillman Kelley's "New England" symphony will have its twentieth performance on February 1.
Reed Miller has appeared more than twenty times with the New York Oratorio Society.
Bianca Randall's recitals drew audiences despite the cold.
The Bohemians will give a reception in honor of Henry Hadley.
Lieut. Frederick T. A. Jones of Philadelphia has been killed in action.
Court has decided Nordica's estate goes to her sisters—not to her husband.
Three songs by Charles Martin Loeffler were sung with success in London.
Jan van Bommel, of the Royal Opera Company at The Hague, joined the Thirtieth Landwehr Infanterie.
Arthur Hackett has been re-engaged for the Worcester festival.
J. W. Parson Price is dead.
Paul Dufault's next tour will probably include South Africa.
Youngstown, Ohio, is having a particularly active musical season.
Maria Conde has been called the "soprano of amazing top notes."
The Chicago Opera season in New York is proving a tremendous success.
There was not one dissenting voice in Baltimore's chorus of praise for Jascha Heifetz.
Cadman and Beach lead the Denver Rotary Club's contest.
The Metropolitan Opera House seats 3,450.
The Beethoven Society will omit its annual breakfast.
Thibaud is "no singer of an empty lay."
Eddy Brown dislikes to talk about himself.
Milton Aborn is to entertain the children at "The Aborn Miniature."
Florence Easton took Geraldine Farrar's place in "Lodoletta" without a rehearsal.
Every male member of Lenora Sparkes' family is serving in France.
Frederick Gunster possesses inventive ability.
Herbert, Hadley, Gabrilowitsch and Ysaye are to be guest conductors with the Cincinnati Orchestra.
D'Indy's "Legend of St. Christopher" will not be performed until the war is over.
Toscanini is directing symphony concerts in Milan.
Genevieve Vix will return to Spain at the close of her American season.
Mario Salvini has opened new studios in New York.
Leopold Auer is on his way to America.
Pasquale Amato remains the same Metropolitan favorite as ever.
Walter Anthony says that Maud Powell's art is not that of mere man or woman.
Gilbert Wilson is to act as song leader at Quantico Naval Station.
Riccardo Stracciari is to appear at the Ann Arbor Festival.
George Baklanoff wore real armor at his New York debut.
The Reformation Chorus of the New York capital has become the Albany Choral Society.
Sioux City musicians lost much by the recent fire there.
Chicago opera bomb thrower has been sent to the penitentiary.
Ernest R. Ball prefers to write ballads.
Albert Spalding has received over eighty sweaters, gloves, wristlets, socks, woolen helmets, etc.
Meyerbeer's "Le Prophète" will have a Metropolitan revival on February 7.
Julia Culp will return to America in August.
Martha Atwood-Baker will be under the management of Antonia Sawyer.
A trip to Chicago caused Ralph Brokaw to miss the first week's teaching in nine years.

H. R. F.

WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

"Mona Vanna" (Chicago Opera)

Tribune
A second hearing of the opera added nothing and subtracted nothing.
Times
Mr. Campanini who had been ill, did not leave the stage.
Evening Mail
Muratore had been heard once before in New York and in this same role, but he was not then either the singer or the actor he is now.
Evening Post
... a tenor (Muratore) on a level with any contemporary singer, except Caruso, nay, higher than any one but the great Enrico.
Globe
"Mona Vanna is one of the most engrossing and compelling of all Miss Garden's impersonations."
Evening World
Mary Garden ... singing better than ever deserved the acclaim that fell to her.
Tribune
Mr. Baklanoff made a fine figure as Guido and except in his upper register sang the music well.
Evening Mail
George Baklanoff, although not yesterday in his best voice.

Globe
It rather gains on a second hearing.
Evening World
Cleofonte Campanini had his hour at the Lexington Theatre last night, although he wasn't there to enjoy it.
Sun
Both (Muratore and Garden) impersonations have been fully described in earlier days. Time has not wrinkled them nor has it re-made them.
Herald
There are tenors here who sing more beautifully than Mr. Muratore.

World
Mona Vanna is not one of Miss Garden's best parts.

Marie Louise Wagner (Song Recital)

Herald
She has a good style in French things.
Sun
Her style was generally good, though least so in the French songs.

Chicago Deficit

Tribune
Chicago Opera Company Has \$59,000 Deficit for Season (headline).
Times
Chicago Opera Out \$50,000 (headline).

Theatre Closing

Times
Managers Find Evening Audiences No Larger Than Heretofore (headline).
World
Thousand Turned Away From City's Playhouses (headline).
Tribune
Holiday Makers Swamp Theatres; Force Hanging of S. R. O. Signs (headline).

Max Rosen (Violinist)

Sun
His tone was penetrating but not rich nor pure.
Globe
If he hopes some day to express through his playing what ever may be in him to express, he must acquire a real tone.
Evening Sun
His tone, as noted before, is not large, nor is it remarkably pure.
Evening Sun
(See above)
Evening Mail
The Beethoven-Auer Dervish chorus becomes hopelessly muddy when played with so little regard for its musical outline.
Tribune
The outstanding quality of Mr. Rosen's playing is his wonderfully pure tone.
Evening World
His tone, though small, is ingratiating.
Evening Post
Mr. Rosen played the concerto with a beautiful, ingratiating tone.
Evening Mail
His smooth singing tone is unquestionably a thing of beauty.
Evening Post
What the audience "went wild" over was his brilliant playing of the chorus of Dervishes.

Amparito Farrar (Song Recital)

Sun
She disclosed a soprano voice of high quality and moderate power, fairly well used in the medium, but very badly treated in the upper register, which was sadly pinched.
American
Her program was interesting and unique.
Sun
Her range was so limited.
Herald
Her voice has resonance and warmth, and, in its upper register, much beauty.
Sun
Her recital was generally monotonous.
American
Her voice is sweet, fresh in quality and broad in range.

New York Philharmonic

Evening Sun
The orchestra gave an interpretation somewhat too jerky and spasmodic.
American
His (Josef Stransky) reading was peculiarly bland and insipid.
Globe
The performance of the overture was impressive.
Evening Post
Mr. Stransky and his men rose fully to the height of their task.

A SECOND BACH PILGRIMAGE

Bethlehem Choir Makes Its Annual Appearance with the New York Philharmonic

A year ago the Bethlehem Bach Choir, Dr. J. Fred Wolle, conductor, made its first visit to New York as a body of singers, and such was the success of the venture that it was repeated on Saturday of last week, January 26. As on the previous occasion the entire expense of transporting, entertaining and providing for these some three hundred singers was most generously born by Charles M. Schwab. It was a gala day for the chorus in every sense of the word, beginning with the departure from the Union station in Bethlehem at 7:45. They came by special Lehigh Valley train, stopping at Freemansburg and Easton to take on members, and arriving at Jersey City some time after ten. After a trip up through the frozen Hudson River to Twenty-third street ferry, they found special auto



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THE BACH CHOIR VISITS NEW YORK.

The ten buses, which conveyed the large chorus about the various points in the metropolis, arriving at the Riverside Drive home of Charles M. Schwab, through whose generosity the trip was made possible.

buses waiting to convey them to the Great Northern Hotel. Luncheon followed and immediately thereafter they were taken by the buses to the beautiful home of Mr. Schwab on Riverside Drive. Mr. Schwab's organist, Archer Gibson, and Merle Alcock, contralto, furnished a thoroughly interesting program, the singer's lovely voice and finished art delighting her appreciative audience. Mr. Schwab, Dr. Henry S. Drinker, president of Lehigh University and of the choir, and Raymond Walters, registrar of the university and secretary of the choir, made addresses. The accompanying pictures show the choir arriving at Mr. Schwab's home, which is to be seen in the background and before which the group picture was taken. The return to the hotel was followed by an early dinner, which enabled the members to attend an early rehearsal with the New York Philharmonic at Carnegie Hall. A complete report

of the concert itself will be found on another page of this issue. Returning to the hotel after the program, refreshments were served before beginning the long journey back to the Bethlehems, where arrival was made between the hours of two and three in the morning.

There are three men who deserve the credit for the splendid success which attended this transporting of so huge a body to the metropolis and back within twenty-four hours. They are Mr. Schwab, through whose generosity the journey was possible; Dr. Wolle, whose untiring efforts have established the Bach Choir in the high position it holds in the musical world and caused it to be found worthy, and Mr. Walters, whose attention to the hundred and one little details caused the machinery to move quietly and smoothly.

Kansas Teachers to Meet

The Kansas State Music Teachers' Association will hold its annual meeting at Parsons this year, February 6, 7 and 8. A very pleasing program has been arranged, including one of Mrs. Edward MacDowell's recitals. A number of influential members, including the president, D. A. Hirschler, dean of Emporia College Conservatory, and one or two others, are working hard to make the event a success. Paul R. Utt, dean of Ottawa University Conservatory, Ottawa, Kans., is secretary-treasurer. O. B. Booker of Parsons, Kans., has charge of local arrangements for the convention.

Besides Mrs. MacDowell's concert, there will be programs made up of numbers from the various members of the association, including a Kansas composer's program. The Kansas Chapter of the A. G. O. is to hold its annual meeting at the same time, and furnish one of the programs of the convention. In the round tables, various teaching problems will be discussed by authorities on those topics. One matter which will receive a great deal of attention will be the certification of teachers. It is very likely that the association will this year arrange for grades of certificates, in place of the general one now issued.

Representatives of the various conservatories and colleges plan to meet on the morning of the 6th to arrange for the formation of an association whose purpose will be to standardize the courses of the various music schools, and to consider the relation of the music school to the college, particularly as regards the granting of credits for music study.

Yvonne de Tréville Honored

The first of a series of informal musicales in honor of the members of the Advisory Council was given Sunday afternoon, January 27, at the Brooklyn Music School Settlement. Yvonne de Tréville was the guest of honor on this occasion, and after a short program by the students, sang several numbers. Following is the program: "Surprise" symphony (Haydn), Students' Orchestra; aria from "Samson and Delilah" (Saint-Saëns), Evelyn Swenson; melodie (Tschaiikowsky), "Orientale" (Cui), Morris Bysshe; fantasie, D minor (Mozart), selections from "Scenes from Childhood" (Schumann), Anna Stein; "Depuis le jour" from "Louise" (Charpentier), "Chanson Provençale" (Dell'Acqua), "Pieta," "Dream Song" (Claude Warford), "Bourbonnaise" from "Manon Lescaut" (Auber), Miss de Tréville.

Other members of the Advisory Council are: David Bispham, Percy Grainger, Louise Homer, Sidney Homer, Mrs. Edward MacDowell, Harriet Ware Krumbhaar, and R. Huntington Woodman.

Olive Kline's Voice in China

"Although I have not, as yet, earned the reputation of 'having the loudest voice ever heard,' as the story runs, I certainly seem to have a long distance one, according to two of my friends who are now in the heart of China," said Olive Kline, the popular young soprano. "I have just received, properly stamped and censored (No. 43-V. R.), a delightful Christmas and New Year's card from them, showing a partially open portal of a Chinese temple,

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ANOTHER TRIBUTE TO OLIVE KLINE'S SPLENDID ART. Facsimile of a note received by the soprano from China, showing that her fame has penetrated far into the interior of that conservative country.

wherein is inscribed, 'May the five blessings gather round your door. Christmas and New Year's greetings from China.'

On the inside of the booklet is a picture of the summer palace of Peiking, and with it was the little note which accompanies this article.

Milton Aborn's Children's Party

In all the winter's social activities and war benefits, children's entertainments have been noticeably infrequent. The more welcome is the attractive invitation issued by that enthusiastic lover of children, Milton Aborn, who will entertain them on Lincoln's Birthday in his new building at 137 West Thirty-eighth street. Could anything be better calculated to pique the curiosity of a child than "The Aborn Miniature," the name of the new theatre? The immortal story of the lost babes in the wood will be enacted for the little guests, and after the short performance, the youthful audience will be invited to try the new dancing floor.



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THE CHORUS AND THOSE DEEPLY INTERESTED IN ITS WELFARE BEFORE MR. SCHWAB'S NEW YORK HOME.

Seated, from left to right, are Raymond Walters, registrar of Lehigh University and secretary of the choir; next but one, Merle Alcock, contralto, who sang at the recital which Mr. Schwab gave for the choir at his home; Dr. J. Fred Wolle, conductor of the choir; Mrs. Charles M. Schwab, Dr. Henry S. Drinker, president of Lehigh University and of the choir, and Charles M. Schwab.

CHICAGO OPERA

(Continued from page 9.)

who was heard for the first time in public in New York, sang an aria from Gluck's "Eurydice." Miss Lazzari proved to have one of the most beautiful alto voices which has been introduced to New York for a long while—fresh, full, exquisite and under excellent control. The impression she made was only strengthened by her singing of "Printemps qui commence," from "Samson et Dalila," in the second part of the program.

George Baklanoff sang first the "Golden Calf" aria from "Faust," in place of an aria from Rubinstein's "Demon," the orchestra parts of which had not arrived. Mr. Baklanoff is one of those artists who, by reason of the finesse of his vocal art, is equally as good on the concert platform as in opera. There was a tremendous volley of applause after his singing, which held the concert up for ten minutes. The gallery saw its favorite "Pagliacci" prologue listed on the program and, not having been informed of the fact that Baklanoff was singing in Stracciari's place, kept on clapping its hands and shouting for the prologue; but the no encore rule was strictly enforced. In the second part the familiar toreador aria from "Carmen" won new success for him.

Rosa Raisa sang first the bolero from Verdi's "Sicilian Vespers," and later an aria from "Il Trovatore." Miss Raisa's wonderful voice made the same impression on the concert audience as it invariably does in the theatre. It is unique in its size, brilliancy and freshness. She might have sung a dozen encores had the rules permitted. The vocal part of the program ended with the duet from the third act of "The Huguenots," sung by Miss Raisa and Huberdeau—not Arimondi as the program stated. It was one of the features of the evening. The French bass was in splendid form and the great climax near the end of the duet gave Miss Raisa her best opportunity of the evening. Her singing in this number was truly thrilling.

Henri La Bonte in California

(By Telegraph.)

San Francisco, Cal., January 28, 1918.

To the Musical Courier:

Henri La Bonte made his first California appearance yesterday and jumped into instant popularity. His next concert will undoubtedly be to a capacity house. Appended are a few lines from the San Francisco daily papers: "Henri La Bonte brought a surprise to music lovers yesterday afternoon when this American singer made his local debut under Frank W. Healy's management. The surprise was a lyrical tenor of dramatic quality and power, sweeping range and classical purity. The tenor's singular capacity to break through the conventions of the concert hall and sing direct from heart to heart was a factor in his success of such unusual persuasiveness that I know no singer, certainly no tenor the equal of La Bonte in the delightful gift. Every song this tenor sang drew exclamations of delight from his hearers, for to each he brought something

fresh, something new, and revealed the hitherto unnoted."—(Signed) Walter Anthony, San Francisco Chronicle.

The public was delighted. Mr. La Bonte's voice is an exceptionally rich, pure tenor. He is only twenty-nine, not yet at the zenith of his vocal power. If the fates are kind he may be one of the world's greatest tenors."—San Francisco Examiner.

"Henri La Bonte was a bundle of surprises. First he proved conclusively and beyond doubt that he is an artist, the owner of a rare tenor voice, rich in beauty and power and held in mature control."—(Signed) Walter Boden, San Francisco Bulletin.

"La Bonte made a fine impression. Every number of the long program provoked enthusiastic applause and it was well earned."—San Francisco Call.

"La Bonte charmed with songs. It was one of the most charming musical program given here in some time."—San Francisco Daily News.

Hochstein at Bagby Musicales

David Hochstein, American violinist, appeared with great success at Mr. Bagby's last Monday morning musicale at the Waldorf-Astoria, New York, being the fifth violinist to appear on Mr. Bagby's course. The others were Heifetz, Elman, Rosen and Zimbalist. Mr. Hochstein is stationed at the National Army Camp, Upton, L. I., and was fortunate enough to be able to meet the Waldorf appearance with a regular leave of absence.

Katharine Ruth Heyman Recital

Katherine Ruth Heyman gave a piano recital at the residence of Mrs. F. Trevor Hill, West Eighty-sixth street, New York, January 25, which showed in fine light her manifold capabilities. Her program included works by Raff, Bach, Chopin and a group by Russian composers, closing with several Liszt works. She played with beauty of tone and superior technic and the audience expressed appreciation in customary manner. At the close, "something of her own" was requested, whereupon Mrs. Gordon Trix sang three of her songs, to Miss Heyman's accompaniment.

NEW YORK CONCERT

ANNOUNCEMENTS

Thursday, January 31

Symphony Society of New York. Afternoon. Carnegie.

Luther Mott. Artists' Matinee. Plaza Hotel.

Hubbard-Gothelf. Operalogues. Evening. Washington Irving High School.

Rosalie Miller. Song recital. Evening. Aeolian.

Friday, February 1

Biltmore Musicales—Martinelli, de Luca, Alys Larreyne, Jean Cooper, soloists. Morning. Biltmore Hotel.

Philharmonic Society of New York. Afternoon. Carnegie.

Hubbard-Gothelf. Operalogues. Evening. B. P. L., Brooklyn.

Mischa Elman. Evening. Carnegie.

Chamber Music Concert—Kreisler, Letz, Svencenski, Willeke, soloists. Evening. Aeolian.

Saturday, February 2

Sinsheimer Quartet—Eleanor Spencer, piano, soloist. Evening. Rumford Hall.

Symphony Society of New York. Evening. Carnegie.

Hubbard-Gothelf. Operalogues. Evening. Cooper Institute.

Mozart Society Musicales—Anna Fitzu, soprano; Lucile Orelle, cellist, and James Stanley, basso, soloists. Afternoon. Hotel Astor.

Symphony Concert for Young People. Afternoon. Carnegie.

Sunday, February 3

Philharmonic Society of New York. Afternoon. Carnegie.

Symphony Society of New York—Emma Roberts, soloist. Afternoon. Aeolian.

Amelita Galli-Curci. Hippodrome benefit. Evening. Hippodrome.

Gordon Kay. Evening. Princess Theatre.

Monday, February 4

Dora de Philippe. Song recital. Afternoon. Aeolian.

Hubbard-Gothelf. Operalogues. Evening. Morris High School.

Adelaide Fischer. Song recital. Evening. Aeolian.

Humanitarian Cult. Evening. Carnegie.

Wednesday, February 6

Rudolph Larsen. Violin recital. Afternoon. Aeolian.

Symphony Society of New York. Afternoon. Carnegie.

Evening Mail Concert. Evening. Carnegie.

Thursday, February 7

Philharmonic Society of New York. Evening. Carnegie.

Hubbard-Gothelf. Operalogues. National Opera Club.

Evening. Waldorf-Astoria.

Marjorie Church. Piano recital. Afternoon. Aeolian.

CONCERT ANNOUNCEMENTS

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"Je suis jeune" Goretty 1769
 "Un certo non so che" Vivaldi 1743
 "Je ne suis qu'une bergère" Philidor 1762
 "Il était un oiseau gris" Monsigny 1764

Russian Songs

Oxana's Song (First time in New York) Rimsky-Korsakoff
 Little Star so Bright Moussorgsky 1857
 Cradle Song Gretchaninoff
 The Three Cavaliers Dargomyzhsky-Schindler

Modern French Songs

Les seigneurs de la cour Bizet
 Vieille chanson espagnole Rabey
 Tea yeux Paladilhe
 Le roitelet

English Songs

Sweet Kate (A musical dream, 1609) Robert Jones
 Little Sleeper Joseph McManus
 The Cock Shall Crow J. A. Carpenter
 The Rose (Manuscript) Alexander Rihm
 The Letter (Manuscript) Gottfried H. Federlein

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Benefit Concert by Lutheran Educational Society. Evening. Aeolian.

Friday, February 8

Philharmonic Society of New York. Afternoon. Carnegie.

Charles W. Clark—Arthur Shattuck. Joint benefit recital. Afternoon. Aeolian.

Hubbard-Gothelf. Operalogues. Evening. B. P. L., South Brooklyn.

John Powell. Piano recital. Evening. Aeolian.

Duncan Pupils. Evening. Carnegie.

Saturday, February 9

Philharmonic Society of New York. Evening. Carnegie.

Alma Gluck. Song recital. Afternoon. Carnegie.

Frances Alda, Aline van Barentzen, Mildred Dilling. Benefit. Evening. Aeolian.

Sunday, February 10

American Composers at Society of Friends of Music. Afternoon. Ritz-Carlton Hotel.

Eve Gaunther. Piano recital. Afternoon. Aeolian.

Giuseppe de Luca. Song recital. Afternoon. Carnegie.

Yeatman Griffith Musicales. Afternoon. 318 West Eighty-second street.

Monday, February 11

Jessie Wyckoff. Piano recital. Afternoon. Aeolian.

Berkshire String Quartet. Evening. Aeolian.

Wednesday, February 13

May Mukle—Rebecca Clarke. Afternoon. Aeolian.

Thursday, February 14

Herbert Witherspoon. Song recital. Afternoon. Aeolian.

Boston Symphony Orchestra. Evening. Carnegie.

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MAHLER'S "RESURRECTION" SYMPHONY HAS SUPERB PERFORMANCE IN BOSTON

Orchestra and Mr. Townsend's Splendid Orchestra Vie for Honors—May Peterson and Merle Alcock Win as Soloists—Ysaye Plays—Gabilowitsch with the Orchestra—Concert for War Charities—Flonzaley's Second Program—Arthur Wilson Artists in Operatic Concert—Boston Items

Boston, Mass., January 28, 1918.

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, assisted by May Peterson, soprano of the Metropolitan Opera House; Merle Alcock, the well known contralto, and the great chorus of 350 voices trained by Stephen Townsend, performed Gustav Mahler's second symphony, the "Resurrection," Tuesday evening, January 22, in Symphony Hall.

Mahler conceived his orchestral works on large lines, and this second symphony is no exception to the rule. The score is tremendous, requiring an hour and forty minutes to play, and the orchestra was considerably augmented for the performance, particularly in the brass choir.

The symphony is, in a general way, a struggle with fate and final apotheosis. The first movement is dramatic with a passionate pessimistic strain, and suggests a funeral march. The second is pastoral, with a melodious dance tune for the chief theme. The third is playful, with hints of a tragedy in the background. The finale, consisting of several movements, is heroic. It is a picture of resurrection and final triumph. It is a massive movement with soloists, orchestra and chorus all combining to achieve an overwhelming effect of magnificent grandeur. Dr. Muck, inspired by enthusiasm for the work in hand and by a personal admiration and friendship for the composer, outdid himself. The performance was a triumph for him, for the orchestra, for Mr. Townsend's well prepared chorus, and for Miss Peterson and Miss Alcock, each of whom sang their brief solos with skill, feeling and telling effect. The huge audience recalled the principals many times.

Interest in the performance was not confined to Boston. Mr. Gabilowitsch was here, and Artur Bodanzky, of the Metropolitan Opera House, had engaged seats for himself and a party of musicians. A delegation came from New

York, representing the Society of the Friends of Music. Reservations were also made by music lovers in Providence, Springfield and Hartford. The performance created a great deal of interest, and will be repeated Sunday afternoon, February 3, in Symphony Hall.

Ysaye Pleases in First Boston Recital of Season

Ysaye, the Belgian violinist, again revealed his art in his first Boston appearance this season, Sunday afternoon, January 20, at Symphony Hall. His coming was the occasion of the Boston debut of Beryl Rubinstein, a splendid young pianist. Mr. Ysaye's program followed his usual standards. With Mr. Rubinstein he played Mozart's

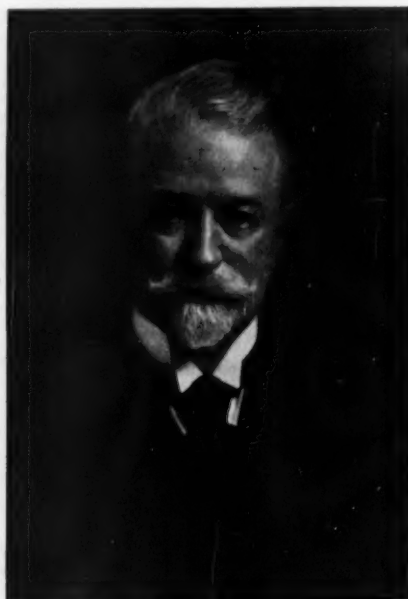


Photo by Bachrach.
STEPHEN TOWNSEND.
Organizer, coach and conductor of the Boston Symphony Chorus.

thirtieth sonata for violin and piano in D major, and Beethoven's sonata in A major, op. 47, the "Kreutzer." Mr. Ysaye also played three lyric pieces of his own, and numbers from Wilhelm, Beethoven and Vieuxtemps. Mr. Rubinstein was heard in pieces by Chopin and Brahms.

Gabilowitsch Wins with Boston Orchestra

To make up for the absence of Ignace Paderewski, withdrawn by other interests from the schedule of "assisting artists" for the symphony concerts, Ossip Gabilowitsch was substituted on Friday afternoon and Saturday evening, January 18 and 19, as soloist for the twelfth program of the orchestra. He chose Brahms' long and exacting concerto in B flat—the same concerto that he played on his first appearance with the orchestra ten years ago—and scored a tremendous artistic and personal triumph with it. This piece comparatively minimizes the part of the solo instrument, and conveys an orchestral impression which Mr. Gabilowitsch emphasized by maintaining a perfect balance between piano and orchestra, never permitting his playing to be unduly conspicuous. It was really a performance by two scholarly musicians, Mr. Gabilowitsch and Dr. Muck, interpreted as with a single understanding and harmonious sense of the design and progress of the concerto from beginning to end, and resulting in a technical and emotional unity that stirred the audience to great applause.

The balance of the program comprised Berlioz's imaginative and dramatic overture to "Les Franc-Juges," which had not been played at a symphony concert here since 1902, and Tchaikowsky's fanciful and animated "Serenade for Strings"—its first performance by the orchestra since 1888.

A Delightful Concert for War Charities

Joseph Bonnet, the French organist, was heard for the first time in Boston outside a church at a concert in Symphony Hall on Wednesday evening, January 23, for the profit of war charities conducted in Paris by Edith Whar-

ton, the novelist. The Society of Ancient Instruments, already familiar here by its admirable chamber concerts of archaic music, and Gabrielle Gills, a soprano new to Boston, appeared with Mr. Bonnet.

The concert was intensely interesting and thoroughly delightful. The poise, finesse and elegance that constitute the charming intimacy of the Société's ancient chamber music were not lost in Symphony Hall. The playful songfulness and the tender melancholy of a Lorenzetti suite were exquisitely interpreted, with Mr. Casadesu playing the solo passages on his viole d'amour.

Those who heard Mr. Bonnet play at the New Old South Church last April recalled his great skill and interpretative genius in his masterful playing of Bach's formidable fantasia and fugue in G minor, and in the spirit with which he performed his part of the charming Handel concerto in D. It was a matter of sincere regret that the early closing law prevented a full performance of the Handel, one of the most enjoyable bits of absolute music that we have heard in some seasons.

Mme. Gills' singing, especially in the selections by Rachmaninoff and Debussy, was very pleasing. Her very effective head tones, mature technic and ripe emotional appreciation contribute to her rare interpretative ability.

Flonzaleys Delight Music Lovers in Second Concert

The second concert in the annual Boston series of the Flonzaley Quartet was given Thursday evening, January 24, in Jordan Hall. Two favorite quartets, Beethoven's in E flat and Schumann's in A, and a new work in manuscript, an intermezzo for string quartet by Daniel Gregory Mason, the American composer, divided the program. Mr. Mason's intermezzo is an ingenious and interesting composition and was well received by the audience. Although Ugo Ara is serving Italy in the war, the ensemble of the incomparable Flonzaley Quartet has not suffered, for Mr. Bailly, who now plays the viola, is an artist par excellence, as his admirable playing of solo passages and in ensemble testifies. The very beautiful and well liked quartets by Schumann and Beethoven were given memorable interpretations. The audience, though small, was very appreciative.

Arthur Wilson Artists in "Operatic Gala Night"

The fourth concert of the Tremont Temple Concert Course was given by artists from the studio of Arthur Wilson, under his direction, and proved to be the most successful of the series thus far. The artists who appeared on this occasion were Martha Atwood Baker, soprano; Emma Ecker, mezzo-contralto; Frederic Huddy, baritone; Ben Ridden, tenor; Joseph Ecker, baritone; Laura May Lamport, soprano; Lucille Adams, soprano; Gertrude Tingley, contralto; Claremont Thompson, contralto; Norman Arnold, tenor; Ramon Simonds, tenor; Lester Aldrich, tenor, assisted by John Herman Loud, organist; Orcha Halprin, violinist; Harris Shaw, accompanist, and a brass quartet composed of Messrs. Smith, de Yesso, Steward and Ripley. Orcha Halprin, the violinist, is but fourteen years old, and was discovered by Mr. Wilson in New Bedford, where she now studies with Mary Otheman.

The singing of Mme. Atwood Baker was particularly noteworthy. She was heard in a number of solos, including the aria "Ritorna Vincitor" from "Aida," which was interpreted with excellent emotional appreciation; Saul's "Joy," Rabey's "Tes Yeux," Gilbert's "Ah, Love, but a Day" and many encores in response to recalls by the very enthusiastic audience.

Other solo numbers were "Rigoletto's Plea to the Courtiers," by Mr. Huddy; "Les Larmes" from Massenet's "Werther," "The Pilot," "Knitting" and "Love Is the Wind," by Miss Ecker; Lily Strickland's "Colleen Aroon," Dunn's "Myosotis" and "Bedouin Love Song," and "When You and I Were Young," by Mr. Arnold. Miss Ecker and Mr. Reddin sang a duet from "Gioconda." Youthful Orcha Halprin's violin playing of Mylnarski's "Mazur" caused great enthusiasm and he played several encores.

The feature of the evening was the presentation of the stirring patriotic song, "The Unfurling of the Flag," sung by Mme. Atwood Baker and supported by the other singers. This song is the work of Boston people, the words

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being by Clara Endicott Sears and the music by John Hopkins Denmore. It was the first number of the final group of the program, of which "The American Girl," by Denmore, was the second and "The Star Spangled Banner" the closing one. The large audience was very appreciative.

Edith Rubel Trio Concert for War Camp Fund

The Edith Rubel Trio, including Edith Rubel, violinist; Marie Romaet, cellist, and Katherine Swift, pianist, gave a concert of chamber music on Thursday afternoon, January 17, at Jordan Hall. The net proceeds were for the War Camp Community Fund. The program happily avoided routine; for "formal" music, it contained a sixteenth century air from Mattheson, a theme and ten variations by Beethoven, and a sonata for cello and piano by Corelli; for "romantic" music, Brahms' trio in B major; for "informal" music, Bohemian, Danish, Russian and Creole folk-melodies, and Sandby's "Agnete and the Merman." The National Anthem began the program and the "March-scillaise" ended it.

Gladys Berry Pleases in Cello Recital

Gladys Berry, cellist, was heard for the first time in Boston, Thursday afternoon, January 17, at a recital in Steinert Hall. Helen Tiffany was the accompanist. The program was as follows: Sonata, Corelli; concerto in B minor, Dvorak; "Elegie," Fauré; "Varen," Grieg; "Orientale," Cui, and "La Fileuse," Dunkler. Because the cello is not as all-expressive as the violin or the piano, it needs an orchestral or a quartet background, where the tone is the clearer and more beautiful for the setting. Nevertheless, Miss Berry showed a facile technic and a musicianly understanding that gave considerable pleasure to her hearers.

George Proctor and Mme. Auld in Joint Concert

The first of Miss Terry's concerts for the winter took place Monday afternoon, January 14, in the ballroom of the Hotel Tuileries, with George Proctor, the well known pianist, and Gertrude Auld, the admirable singer, sharing the program. Mr. Proctor played pieces from Schubert, Weber, Chopin and Liszt. Mme. Auld, who made a favorable impression at her concert last spring, sang contemporary French and Russian songs, and sundry folk-pieces.

Apollo Club Heard in Second Concert

The second concert of the forty-seventh season of the Apollo Club of male voices took place Tuesday evening, January 15, in Jordan Hall. It was the 237th concert that this famous group has given since its organization in 1871. Emil Mollenhauer conducted with his customary authority and interpretative skill. The club was assisted by Carl Webster, the excellent cellist, who played numbers from Herbert, Popper, Schumann and Goens. The choir presented popular pieces by Foote, Tours, Praetorius, Zander, Buzzi-Peccia, MacDowell, Wolfgram, van der Stucken, Wheeler and Chadwick, in two of which Alfred Denghausen and Walter H. Kidder, members of the club, carried solo parts. Another member, Ralph Harlow, the well liked tenor, stimulated much enthusiasm with Schumann's "Dedication" and Weingartner's "Thou Art a Child," and was recalled several times. The accompanists were Cora G. Brooks and Frank H. Luker, pianists, and Homer C. Humphrey, organist.

Charlotte Williams Hills, soprano, has been engaged to sing the part of the Mother in the performance of the "Children's Crusade," to be given by the Cecilia Society on the evening of April 18.

Cara Sapin, the rich voiced contralto, with no little skill in song, is booked for the following appearances: Malden, February 18; Boston, February 22 and February 24. Mme. Sapin was enthusiastically received in a recent joint concert with George Copeland, the excellent pianist, in Revere, where she was heard in an aria and several lighter numbers.

Irma Seydel, the noted violinist, and Dorothy Cook, charming mezzo-soprano, presented an interesting program at the Touraine recently in a musicale under private auspices. Miss Cook, with her customary pleasurable voice and charming manner, made a very favorable impression in a group of songs by Irma Seydel, including "Curfew" (Longfellow), "The Time I've Lost in Wooing" (Moore), "A Hebrew Melody" (Byron). Miss Seydel played the obligato for the Hebrew melody and was heard in a group of light pieces, which she interpreted with her usual skill and emotional sensitiveness.

Evelyn Jeane, Boston soprano of attractive voice and manner, was a soloist at a concert given by the Impromptu Club on January 16 at the Hotel Beaconsfield. She sang the solos in Bizet's "Agnus Dei" and d'Indy's "Saint Marie Magdalen." Both compositions are performed by a chorus, soloist, violinist, piano and organ. Miss Jeane's singing was particularly effective with this setting. The other artists who appeared in this concert were Alice Gorman, Blanche Treiber, Martha Baird and Edna W., Furber.

A Busy February for Willem Willeke

Although this is the first season that Willem Willeke, the cellist, has been available for concert engagements, aside from his appearances as a member of the Kneisel Quartet, he is already firmly established with the American public. The list of appearances which he will make during the month of February is almost as closely linked as the tours of the former Kneisels.

On February 1, he appears at Aeolian Hall in the second New York concert given by the members of the Kneisel Quartet, with Fritz Kreisler replacing Mr. Kneisel. This program will be repeated in Boston on February 11 and the following night Mr. Willeke will give a joint recital with Emma Roberts, contralto, and John Powell, pianist, as the second concert in the series given at Poughkeepsie, N. Y., under the auspices of the Dutchess County Association of Musicians. On February 15 and 16, Mr. Willeke will make his first appearance as soloist at the weekly concerts of the Chicago Symphony Orchestra, Frederick Stock conductor, at Orchestra Hall, Chicago. The following Friday and Saturday, he makes a similar appearance in St. Louis with the St. Louis Orchestra,

meantime joining Miss Roberts for a recital in Erie, Pa., on February 18, and giving a recital with the assistance of Joseph Adler, pianist, for the Fredonia Music Club, of Fredonia, N. Y., on February 19.

Strand Symphony Orchestra Program

Oscar Spirescu, conductor of the Strand Symphony Orchestra, which commenced the twenty-first week of the popular afternoon concerts at the Strand Theatre, New York, on Monday, announced the playing for the first time in this country of George Enesco's "Rumanian Poem." This composition was dedicated to Her Majesty, Carmen Sylva, late queen of Rumania. It was Enesco's first work, which was performed in Paris at the concerts in Colonne about eighteen years ago. The entire poem is based on Rumanian national themes, concluded by the national anthem.

The prelude to the third act of "Lohengrin" and the overture to "Rienzi" are also on the program.

Ward's Orchestral Scherzo Played

At the Sunday evening concert of the Waldorf-Astoria Orchestra at that hostelry, Frank E. Ward's scherzo in E flat, op. 18, had its premiere under the direction of Joseph Knecht. It is a melodious and well written work. Mr. Ward is assistant professor of music at Columbia University.

John Bland, Tenor and Choirmaster

Inadvertently, it was stated recently that John Bland is the organist and choirmaster of Calvary Episcopal

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Church, New York. As a matter of fact, Mr. Bland is tenor soloist and choirmaster of that church, John Cushing being organist.

OBITUARY

J. W. Parson Price

Parson Price, the teacher of many stage celebrities, including Mary Anderson, Julia Marlowe, E. H. Sothern, Frances Starr, Mary Cahill, Margaret Dale, Grace George, Charles Hopkins, and others, died at his home, Richmond Hill, L. I., January 24, following a lingering illness. The funeral was held Sunday afternoon, and was attended by many singers and actors, who owe to him their vocal ability. Mr. Price was seventy-nine years of age. Born in Glamorganshire, Wales, he became a pupil of Manuel Garcia, and after singing in Wales and London, came to New York in 1877. He was a genial man, full of humor, frank with his pupils, never spoiling them by praise, and enjoyed large patronage all his life. He leaves a widow, Annie Burnette Cox Pierce Price, a native of Louisville, Ky., and a daughter, Alberta Parson Price, the well known pianist, who recently became the bride of Vernon Williams, a son of Evan Williams.

Lieut. Frederick T. A. Jones

Lieutenant Frederick Thomas Averay Jones of the British Army, who for many years was organist at St. Mark's Protestant Episcopal Church, in Philadelphia, was killed November 30 at the battle of Cambrai. The story of his death has it that he led a squad of men in a surprise attack, and had proceeded far beyond the German lines, when a counter-attack found his retreat cut off by more than a hundred of the enemy. He realized that resistance was useless, ordered his men to surrender, and threw his hands above his head in order to communicate his decision to the commanding German officer. The report says that the latter lifted his revolver and fired point-blank at Lieutenant Jones, who fell and died some hours later.

Harry W. Leonard

Harry W. Leonard, well known as a concert singer several years ago, died suddenly of heart disease, in New York City, Monday evening, January 21. Mr. Leonard was born in England and was the great-grandson of Sir William Whewell, an Englishman of letters. When he came to this country, at the age of twenty-three, he began concert work and went on the road with the Metropolitan Opera Company. About twelve years ago, his voice failed, and since that time he has been a writer of magazine stories and scenarios.

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Send Me a Dream.....Claude Warford, New York
A Little Lane.....Jean Knowlton, Chicago
Youth Comes Dancing.....Elsa Alves, New York
The Red Man's Requiem.....Katherine Neal-Simmons, Portland, Ore.
The Red Man's Requiem.....Luther Mott, New York

Mrs. H. H. A. Beach

Ah, Love, But a Day!.....John McCormack, New York
Ah, Love, But a Day!.....Mme. Hesse-Spötte, Los Angeles
The Year's at the Spring.....Marie Morrissey, New York
The Year's at the Spring.....Claude Warford, New York
My Star.....Charles Bennett, Boston
My Star.....Harriet Sterling, Hemenway, Lockport, N. Y.
When Soul Is Joined to Soul.....

Mrs. Lafayette Goodbar, Worcester, Mass.

Gena Branscombe

Hail, Ye Tyme of Holidayer!.....Louise Homer, Detroit
Hail, Ye Tyme of Holidayer!.....Percy Hemus, Canton, Ohio
Three Mystic Ships.....Olive Nevin, New York
I Bring You Heartsease.....Sibyl Conklin, Los Angeles
I Bring You Heartsease.....Olive Nevin, New York
The Morning Wind.....Ashley Roppa, Brooklyn
The Morning Wind.....Gertrude Anderson Wood, Boston
Bluebells Drowsily Ringing.....Marie Morrissey, New York
A Lovely Maiden Roaming.....Mme. Buckhout, New York
I Send My Heart Up to Thee.....Claude Warford, New York

G. W. Chadwick

Dear Love, When in Thine Arms.....John McCormack, Minneapolis
The Danza.....Marie Morrissey, New York
Allah.....Miss M. B. Wilson, Winnipeg
Sweet Wind That Blows.....Rosa Maynard, Boston
Bedouin Love Song.....Ewart D. Williams, Kansas City

Ralph Cox

April-tide.....Percy Hemus, Canton, Ohio
April-tide.....Claude Warford, New York
The End of Day.....Sibyl Conklin, New York
If You Knew.....Sibyl Conklin, New York
If You Knew.....Edward Boyle, New York
The Vendor of Dreams.....Alice Goddard, New York
Sylvia.....Fred S. Child, Lewiston, Idaho
Peggy.....Pierre Remington, New York
Peggy.....Carl Rupprecht, Ridgewood, N. J.
Down in Derry.....Pierre Remington, New York

Mabel W. Daniels

Daybreak.....Arthur Hackett
Daybreak.....Martha Atwood Baker, Lockport, N. Y.
Daybreak.....Marguerite Neckamp, Ironton, Ohio
Beyond.....G. Roberts Lunge, Oak Bluffs, Mass.
Beyond.....Loyal Phillips Shawe, Milton, Mass.
In the Dark.....Lora Lamport, Milton, Mass.

Charles Dennée

Dearest.....Mme. Buckhout, New York
Dearest.....Ashley Roppa, New York

Arthur Foote

Tranquillity.....Christine Miller, Keokuk, Iowa
Lilac Time.....Charles Bennett, Boston
Lilac Time.....Anna Miller Wood-Harvey, Berkeley, Cal.
Drifting.....Carrie Bridwell, Chicago
Once at the Angelus.....Anna Miller Wood-Harvey, Lodi, Cal.
Song from the Rubaiyat.....Anna Miller Wood-Harvey, Lodi, Cal.
Roses in Winter.....Anna Miller Wood-Harvey, Lodi, Cal.
Léve Me If I Live.....Edith Bullard, Boston
The Night Has a Thousand Eyes.....Marie Morrissey, New York
There Sits a Bird.....Edith Bullard, Boston

Margaret Ruthven Lang

An Irish Love Song.....Marie Morrissey, New York
Day Is Gone.....Anna Miller Wood-Harvey, Berkeley, Cal.
Day Is Gone.....Marguerite Neff, Boston
Day Is Gone.....Claude Warford, New York

Edward MacDowell

Menie.....John McCormack, Newark, N. J.
The Swan Bent Low (From Four Songs, op. 56),
Mme. Gadski, Milwaukee
The Swan Bent Low (From Four Songs, op. 56),
Elias Blum, Grinnell, Iowa
My Jean.....Marie Morrissey, New York
Thy Beaming Eyes.....Ethelnde Smith, Portland, Me.
A Maid Sings Light.....Clinton R. Morse, Berkeley, Cal.
A Maid Sings Light.....Claude Warford, New York
To a Wild Rose (From Six Selected Songs),
Marie Morrissey, New York
Long Ago, Sweetheart Mine.....Joseph Goudreault, Boston
Long Ago, Sweetheart Mine.....Leon Kourcik, New York

Francisco di Noguera

My Love Is a Muleteer.....Sophie Braslau, Portland, Me.
My Love Is a Muleteer.....Helen Stanley, New York
Sevilla Love Song.....Paul AltHouse, Tulsa, Okla.

Anna Priscilla Risher

Knitting.....Gertrude Anderson Wood, Boston

Clayton Thomas

Birds Are Singing.....Mme. Calvert, Boston
Birds Are Singing.....Mary Quinn, Lockport, N. Y.

Ward-Stephens

Be Ye in Love with April-tide?.....Regina Hasler-Fox, Cincinnati
Hour of Dreams.....H. Roger Naylor, Trenton, N. J.
Summer-time.....Bertha Barnes, Boston
Summer-time.....Vernon Stiles, New York

(Advertisement)

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Alexander Raab Scores as Soloist in New Concerto by Chicagoan—Thousands Acclaim McCormack—Harold Henry Plays for Lakeview Society—Elsa Fern MacBurney in Costume Recital—All-American Program at Knupfer Studios—Charles W. Clark's Brilliant Pupils—Jeannette Durno's Interpretation Class—Rosalie Wirthlin in Recital—School and Local Items

Chicago, Ill., January 26, 1918.

Last Sunday afternoon the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, attracted an audience which taxed the capacity of Orchestra Hall—the home of the Chicago Symphony Orchestra. Undoubtedly, Conductor Oberhoffer and his excellent organization have established an enviable place in the hearts of Chicago music lovers, as everything tended to indicate at this its eighth Chicago appearance. Deservedly so, for here is a symphony orchestra of first rank, at the head of which is a genial musician and leader, who knows just what an orchestra should be and knows how to make it such. Conductor Oberhoffer is possessed of skill, musicianship, enthusiasm and magnetism, and his unflagging energy and efforts have brought the Minneapolis Symphony Orchestra into the front rank among the world's best orchestras. Of the remarkable achievements of this organization, Conductor Oberhoffer may well feel proud. Upon each new hearing the remarkable strides in its art are noticeable and the Minneapolis Symphony Orchestra is continually improving and progressing. The opening number was "The Star Spangled Banner," played by the orchestra, standing, and Conductor Oberhoffer singing and leading the audience in one thrilling "community sing."

Then the orchestra swung into Emil Oberhoffer's overture "Romantique" with vim and enthusiasm, giving the brilliant number a ravishing reading under the efficient leadership of Conductor and Composer Oberhoffer. This was the first time Chicago had heard the overture, which met with the full approval of a charmed audience, who applauded Composer Oberhoffer vociferously. As a composer, he proved that his skill lies not alone in interpreting orchestral music. His overture is a sparkling novelty, with abundant melody running through the various themes, and one which glows with rich, warm color. The orchestration is that of a master. A more inspired reading than that given the score by Oberhoffer and his musicians could not be asked. The only other symphonic number on the program was the "Manfred" symphony of Tchaikowsky, which took up the post-intermission.

Alexander Raab, the afternoon soloist, elected to play Felix Borowski's D minor concerto for piano and orchestra. The composition, from the pen of a master musician, was performed in Chicago in 1914 on a program of American compositions played by the Chicago Symphony Orches-

tra. It is admirably written for piano and orchestra and served to disclose the many remarkable qualifications of this brilliant Hungarian pianist. Mr. Raab's execution is clean cut, his understanding that of a thorough musician possessed of more than ordinary intelligence. His masterly reading of the concerto and the remarkable technical ease with which he overcame its intricacies revealed him a virtuoso in the best sense of the word. At the conclusion, Mr. Raab was recalled time after time to acknowledge the hearty plaudits of an enthused audience. His was success distinct and well deserved. The orchestra gave the soloist admirable support and added much to the success of the concerto, the composer of which was brought out several times also to bow his thanks. The visits of the Minneapolis Symphony Orchestra, for which Chicago is indebted to Carl D. Kinsey, the efficient impresario, are always looked forward to with much anticipation and as one of the yearly musical treats.

Thousands Acclaim John McCormack

Even the vast Auditorium with added seats in the orchestra pit and its immense stage—the wings thrown back—was not large enough to accommodate the great army of John McCormack's admirers, at his recent recital here. There were some 700 or more seats on the stage and even then many were turned away unable to gain admission. It is needless to go into detail here about this artist's singing, which is as excellent in the classics as in the Irish folksongs. A song worthy of special mention on Mr. McCormack's program was James G. MacDermid's "If You Would Love Me." This proved another gem from the efficient pen of that prominent Chicago composer, whose compositions are becoming more and more popular and are being sung by some of the best known artists before the public today.

Andre Polah, the assisting artist, is a gifted violinist. In his playing of numbers by Pugnani, Mozart, Edwin Grasse, and Rehfeld, he disclosed admirable qualities and he shared with Mr. McCormack in the success of the afternoon.

Edwin Schneider, at the piano, was, as ever, excellent.

Clare Osborn Reed Pupil with American Symphony

In U. S. Navy uniform, Robert MacDonald, a young Chicago pianist, appeared as soloist with the American Symphony Orchestra, Sunday afternoon. A product of the studio of Clare Osborn Reed, the well known piano instructor of the Columbia School of Music, Mr. MacDonald proved that he has been carefully and conscientiously trained. In his reading of the Moszkowski E major concerto, he disclosed admirable qualifications and thorough understanding. His interpretation was clean-cut and effective, revealing facile technic and musicianship. The young pianist reflected credit upon himself as well as his efficient instructor and well deserved the plaudits accorded by the auditors, among whom were many of Mr. MacDonald's mates from the Great Lakes Training Station.

Lakeview Musical Society Hears Harold Henry

One of Chicago's most popular—and thus busiest—pianists, Harold Henry, furnished part of the artists' recital given by the Lakeview Musical Society in the ballroom of the Parkway Hotel, Wednesday afternoon. Mr. Henry is an artist who can always be relied upon to give great pleasure to his audience and this case was no exception to the rule. In the Bach "Preamble," a Brahms

intermezzo and capriccio, and a Chopin prelude and polonaise, Mr. Henry displayed his excellent pianism, and once more proved himself an artist of first order. The Grieg ballade, op. 24, was effectively and convincingly set forth; as played by this pianist its intricacies were mere child play. Later, Mr. Henry interpreted a "Legend," by Rosseter Cole (dedicated to Mr. Henry), Cyril Scott's "Irish Reel," MacDowell's "Joy of Autumn," and the Liszt thirteenth rhapsody. His success with the discriminating and fashionable audience was immediate.

The other recitalist was Permelia Gale, a local contralto.

Elsa Fern MacBurney Charms in Costume Recital

Of unique and interesting nature, was the costume recital at the MacBurney Studios on Wednesday evening, by Elsa Fern MacBurney, the gifted soprano and charming wife of Thomas N. MacBurney. Mrs. MacBurney is not only possessed of a soprano voice of lovely quality, but she also has personality and appearance of unusual charm, which win her listeners from the start. Such was the case on Wednesday evening, when she appeared, radiant in a Japanese costume. Her first song completely captivated the many listeners. She opened her Japanese group with Gaynor's "Japanese Maiden," followed by "Japanese Death Song" by Cranston Sharp, and "A Little Geisha Singing" (Clarke), which were charmingly sung and served admirably to display the singer's vocal training and individuality. She closed with the "One Fine Day" aria, and, with the assistance of Pauline Findlay Athay, the duet "Every Flower" from Puccini's "Mme. Butterfly." Garbed in gypsy costume when singing her gypsy group, Mrs. MacBurney delighted both the eye and the ear. Seven songs by Dvorak made up his group, into which the recitalist put effective expression and even action, giving definite delight. Salient points in her work are her sweet, fresh and youthful tones, style, poise and clear diction. She closed with a group of Colonial songs which included Branscombe's "Dear Lad o' Mine," Molloy's "Kerry Dance" and with the assistance of Mrs. Athay, "Last Rose of Summer" and "Believe Me If All Those Endearing Charms," in duet form. Mrs. MacBurney was assured of the pleasure she gave her listeners by their prolonged applause. Everything she did showed that her schooling has been in the hands of an authoritative vocal instructor and Mr. MacBurney can be congratulated upon the achievements of his accomplished wife. Besides singing beautifully in the duets, Mrs. Athay played attractive accompaniments and she came in for her share of the success of the evening. The spacious MacBurney studios were filled to overflowing.

Arthur Shattuck's Chicago Recital

Arthur Shattuck will give a piano recital, Sunday afternoon, February 3, at 3:30, at Cohan's Grand Opera House under the direction of F. Wight Neumann.

Edward Clarke's Studio Tea

Mr. and Mrs. Edward Clarke gave a studio tea in honor of Jessie Christian of the Chicago Opera Association last Sunday in their attractive studios at the Lyceum Arts Conservatory. A large gathering of friends of these popular artists came early and stayed late. An informal program was presented during the afternoon including piano numbers rendered by Kurt Wanick and Edna Peterson. Mrs. Clarke contributed a number of violin solos and Mr. Clarke was heard in several operatic airs and a number of French songs, greatly pleasing those present.

Indian Pastorale on Mendelssohn Club Program

One of the most interesting numbers on the program to be given by the Chicago Mendelssohn Club on February 14 next will be "The Death of Minnehaha," an Indian Pastorale by W. Franke Harling, for soprano, tenor and bass soli, with chorus of men's voices, and accompaniment of piano, harp, celesta, flute and timpani. Mabel Garrison, of the Metropolitan Opera Company, will sing the soprano role.

All-American Program at Knupfer Studios

For the second recital of the young artists' series, given by artist students of Walter R. Knupfer, at the Knupfer Studios, Wednesday evening, an all American program was presented. This recital revealed a high order of piano playing. Called artist-pupils, the five participants well merit the title, for they did artistic work, which showed the result of intelligent and efficient training. Christian Jordan opened with a satisfactory reading of the MacDowell "Celtic" sonata, following which Agnes Blaska played John Alden Carpenter's impromptu and polonaise. Anna Daze gave effective readings of Emerson Whitthorne's "The Rain" and "Lake at Evening" and a scherzo by Charles T. Griffes. The MacDowell concert etude was set forth in convincing manner by Mildred Schooler. Dorothy Eichenlaub's piano playing was admirable in Mrs. H. H. A. Beach's variations on a Balkan theme. In the MacDowell "Les Orientales," Agnes Blaska

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GLADYS AND ROMA SWARTHOUT.

Soprano and contralto, two brilliant pupils from the studios of Charles W. Clark.

proved herself to be possessed of uncommon pianistic qualities. Anna Daze closed the program with Collin's "Four Walzes." Betty Alden, soprano and pupil of Frederick Carberry of the Knupfer Studios, disclosed a sweet voice and some temperament in her interpretation of a group by Dunn, Salter, and Whelpley. Mr. Knupfer has every reason to feel proud of the accomplishments of his students.

Birdice Blye Touring the South

A postal card from San Antonio, Tex., informs this office that Birdice Blye is giving a month of recitals in the South. There are two appearances with the San Antonio Philharmonic Orchestra under Arthur Claassen and two piano recitals in the same city this week. Miss Blye reports delightful weather in the South.

Charles W. Clark Presents Brilliant Pupils

Further evidence of the authority and thoroughness of Charles W. Clark's vocal instruction was given Thursday evening at the Bush Conservatory, when Gladys and Roma Swarthout were presented in recital. As many listeners as could possibly be crowded into the spacious Clark studio came despite the inclemency of the weather, which is absolute proof of the popularity of the Bush Conservatory and its prominent vocal head. For the first number the Misses Swarthout chose Hildach's "Passage Bird's Farewell," which was delightfully done, the voices blending well and the interpretation being well conceived. Miss Gladys displayed a fresh, high, clear soprano voice of musical quality and she is able to express herself artistically with utmost ease. Ronald's "Love I Have Won You," Brahms' "Oh That I Might Retrace the Way," La Forge's "Retreat" and Hartmann's "Cherry Ripe" were very well sung and won Miss Gladys abundant enthusiasm. Miss Roma's voice is a contralto of unusual freshness and purity and her musical conception is more than adequate. She gave much pleasure with her singing of Tunison's "Dear Heart," Dvorak's "Songs My Mother Taught Me" and Leon's "Leaves and the Wind" and shared with her sister in the hearty plaudits of the audience. Later they rendered a group of duets by Garacciolo and closed with the "Duet of the Flowers" from Puccini's "Butterfly." Also each was heard in other solo numbers.

Mr. Clark is to be highly congratulated, for the work of these talented sisters was of high order and the Misses Swarthout are additions to the long list of illustrious students of Charles W. Clark. At the piano, Lillian Wright showed herself an artist and was a valuable support to the singers. Miss Wright, besides, is a brilliant soprano and one of Mr. Clark's most successful artist-students.

Rosalie Wirthlin in Recital

Rosalie Wirthlin made her first recital appearance in Chicago, Thursday evening, in the charming new Kimball Hall under the direction of F. Wight Neumann. Of her well arranged program this reviewer was able to hear only the French group, embracing two Fourdrain, Bruneau and Bemberg numbers, and her last group. In English this contained Frank la Forge's "Before the Crucifix" and "When Your Dear Hands," John Alden Carpenter's "The Odalisque" and "To a Young Gentleman," and Marion Bauer's "The Linnet." Her musicianship and intelligence are worthy of much praise. Erin Ballard, at the piano, won an individual success, both by her artistic accompaniments and charming personality.

Chicago Musical College News

At the Chicago Musical College matinee, February 2, students of the School of Acting will present two plays under the direction of Edward Dvorak. The following Saturday, also in Ziegfeld Theater, the program will be given by pupils in the piano, vocal and violin departments.

The School of Opera is preparing for an early production in Ziegfeld Theater of the second act of Puccini's "Madame Butterfly" and the third act of Bizet's "Carmen." The works will be given under the direction of Adolf Muhlmann.

Marie Pruzan, student of Adolf Muhlmann, who has been appearing at many performances of the Chicago

Opera Association this season at the Auditorium, has been engaged by Cleofonte Campanini for the season in New York and Boston.

Among the artists who appeared at the concert of the Chicago Artists' Association, January 15, was Frank Mannheimer, student of Rudolph Reuter.

Oscar Saenger, the distinguished vocal instructor of New York, who scored at the Chicago Musical College last summer, has been re-engaged for next summer. Already a very large number of applications for Mr. Saenger's instruction have been made from all parts of the

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country. Part of his course will consist of coaching in opera.

Noon Organ Recitals in Kimball Hall

The series of twenty noon organ recitals announced to take place in the new Kimball Hall and given by twenty Chicago organists on Tuesdays, Wednesdays, Thursdays and Fridays, was begun this week. Emory L. Gallup offered Tuesday's program, Herbert Hyde, Wednesday's, Katharine Ward, Thursday's, and Palmer Christian, that of Friday. These are given from 12:15 until 1 o'clock and the admission is 10 cents, which is contributed to local charities.

American Conservatory Notes

Charles-la Berge delivered the final lecture on "Vocal Training," Wednesday, January 23, before the students of the American Conservatory. The next series of lectures will be given by E. Warren K. Howe.

A concert was given by the American Conservatory Students' Orchestra at Kimball Hall, Saturday afternoon, January 26, under the direction of Herbert Butler. Thelma Olms and Blanch Bonn appeared as soloists.

Jeannette Durno's Interpretation Class

An excellent idea of what Jeannette Durno is doing with her students was given Friday afternoon at one of the regular interpretation classes at the Durno piano studios. Each student's playing disclosed the result of careful and conscientious training. They played pieces they are working on and not especially prepared numbers and each gave an exceptionally good account of herself. Mildred Weymer, who is a leading pianist and teacher at Logansport, Ind., played admirably the Rameau "Tambourin," the "Posthumous" prelude of Chopin and Moszkowsky's "Sparks." Two effective numbers from Debussy's "Children's Corner" were Shirley Taggart's offerings. Miss

Taggart hails from Wichita, Kan. Mrs. H. B. Hoffmann, who showed excellent musicianship and conception in the E major etude of Chopin and a Leschetitzky intermezzo in octaves. Vancouver, B. C., was represented by Dorothy Murray, who was highly satisfactory in the Chopin E major nocturne. Miss Durno's first assistant, Cecile Belaire, showed fine technic and interpretative gifts in her rendition of the Liszt Hungarian fantasy. An enjoyable hour was wound up by Miss Durno, who showed herself an excellent artist in Debussy's "Reflections on the Water," and by special request MacDowell's "March Wind."

JEANNETTE COX.

DR. FERY LULEK SINGS WITH ORCHESTRAS

Scores Notable Successes in St. Louis, Lexington, and Cincinnati

Dr. Fery Lulek, an officer of the French Academy, a doctor of law, and now associated with the Cincinnati Conservatory of Music, has sung with such organizations as the Cincinnati, Philadelphia and New York Symphony, and Metropolitan Orchestras. This month he was again soloist with the Cincinnati Orchestra in their home city on January 13 and on January 15 in Lexington, Ky. Dr. Lulek offered in both cities Massenet's "Vision Fugitive" in the first part of the program and in the second part gave a group of admirable and up-to-date English, French and Italian songs with orchestral accompaniment, including "Solomon," H. Heermann; "The Song My Heart is Singing," McDermid; "Winter," H. Richard, and "Brindisi," by Tirindelli.

All the St. Louis and Lexington critics were unanimous in their verdict, and mentioned the following points in regard to his voice: "Unusually clear," "rich," "full," "delightfully pleasing baritone," "exceptional range," "attractively musical in tone," "employs it with the most polished expertness," "punctilious care in interpretation," "every syllable has its proper thought and feeling," "no trace of affectation," "piano notes are sweet and clear and with them he does some of his best singing."

The orchestra was conducted in St. Louis by Max Zach and in Lexington by Victor Herbert, guest conductor.

Mme. Schumann-Heink Continues Tour

Mme. Schumann-Heink, after a rest of over six weeks at her California home, started on the second part of her tour Friday evening, January 25, when she gave a song recital at Hutchinson, Kans. The great success can be imagined from the following telegram, which was received by the Wolfsohn Bureau immediately after the concert:

Hutchinson, Kan., January 26, 1918.

Wolfsohn Musical Bureau, New York, N. Y.:
Concert last night wonderful success. Attendance near five thousand people, coming from Oklahoma, Kansas City, Topeka, Wichita, etc. Wonderful criticisms. Madame in splendid voice and very pleased with enthusiastic greetings. Best wishes.
(Signed) F. C. RUDIGER, Manager.

Elias Breeskin Violin Recital Postponed

Owing to the Garfield fuel order, Elias Breeskin's violin recital, which was scheduled to take place at Aeolian Hall next Monday evening, has been postponed to Thursday evening, February 28. He will play the same program as previously announced.

Frederick Gunster Makes Interesting Test

The rigors of below zero weather and blizzards have no terror for Frederick Gunster, the popular American tenor,



Photo by Bain News Service.

FREDERICK GUNSTER.

The eminent American tenor, demonstrates an ingenious method of overcoming the rigors of a Garfield winter.

who is shown in the accompanying picture in the act of keeping warm on scientific principles.

The direct current of air from an electric fan, placed immediately in front of a steam radiator, raised the temperature of the room from 61 degrees to 71 degrees in a test of half an hour. The thermometer shown in the picture was not near the radiator during the test.

VICTOR HERBERT DRAWS WELL IN CINCINNATI

Large Audiences Greet Him at Orchestral Concerts

Cincinnati, Ohio, January 26, 1918.

The eighth concert of the regular season of the Cincinnati Symphony Orchestra was given in Emery Auditorium, Friday afternoon, January 25, under the direction of Victor Herbert, guest conductor. With Jacques Thibaud as soloist, a delightful program was heard, composed of Mendelssohn's overture, "Midsummer Night's Dream;" Beethoven's symphony, No. 7, A major; "Symphony Espagnole" of Lalo, and the new work by Coleridge-Taylor, "The Bamboula."

The Beethoven rendering, from the standpoint of interpretation and execution, presented the serious side of Victor Herbert's musicianship. Whatever Herbert has to give is distinctly his own impression, and that was once more made apparent in his performance of the A major symphony. The orchestra played it magnificently, as they did also the Mendelssohn overture.

A new work by Coleridge-Taylor, an orchestral arrangement of a piano composition which is founded on a West Indian melody, was the other orchestral number. The soloist, Jacques Thibaud, was delayed in reaching the hall, and the "Symphonie Espagnole" of Lalo, which he elected to perform, was given the last position on the program. He played in fine style, and demonstrated that he is a violinist of finesse and beautiful tone. The accompaniment supplied to the soloist by Herbert and the orchestra was exceptionally fine and sympathetic. Thibaud was given an enthusiastic welcome and responded with the "Air" of Bach. The concert was repeated on Saturday evening.

Despite the untoward weather conditions which have hit this city since early December, the popular concert given at the Music Hall on Sunday afternoon, January 20, was attended by a capacity audience. Since Victor Herbert's coming to Cincinnati as guest conductor of the Cincinnati Symphony Orchestra, bad weather has always been present on the days concerts were scheduled, but the hearth and home proved not so alluring as the prospect of a musical feast under the baton of the popular composer-conductor.

The concert was an additional one to the regular schedule. In the first part of the program Herbert presented some of the lighter classics. The "Festival" overture of Lassen was a good introduction, after which followed a

beautiful performance of the appealing slow movement from Dvorák's symphony, the "New World." The "Rouet d'Omphale" of Saint-Saëns was given next. The first part closed with the three orchestral selections from "The Damnation of Faust" (Berlioz), "Will o' the Wisp," the ballet of the sylphs, and the "Rakoczy" march. These numbers were among the finest efforts of the afternoon, and the applause was so insistent that two encores were given.

The second part was devoted to Herbert's own compositions. The suite from his well known operetta, "Babes in Toyland," proved to be extremely popular and brilliant. The charming pieces for string orchestra, "Forget-me-not" and "Air de Ballet," were delightfully played, with the second one repeated as an encore. The "Irish Rhapsody" was the regular close of the program, but the demand for a repetition was so pronounced that the "American Fantasia" was supplemented, arousing splendid enthusiasm as before.

Other Musical Notes

The Suburban Choral Society gave a concert at the Scottish Rite Cathedral on Friday evening, January 18. A chorus of 100 voices under the direction of David Davis fulfilled with little effort the possibilities of a program of delightfully contrasted proportions. Martial numbers were given with military zest by Clarence L. Pearce, Reginald H. Collison, George Baer and Ferdinand Raine. Harriet Rowlette gave a graceful characterization of Ellen in the scene from the opera "Blodwen." Margaret Hughes Hertzell won hearty applause by a rendition of "One Fine Day." The accompanist was Grace Louise Clauve.

Dr. Fery Lulek has returned from concert engagements with the St. Louis Symphony Orchestra and the Cincinnati Symphony Orchestra, and has resumed his classes at the Cincinnati Conservatory of Music.

Jascha Heifetz has been engaged for a concert in Emery Auditorium on February 19.

The Conservatory Dramatic Club, under the direction of Helen May Curtis, presented Piner's "Playgoers" before the University Commercial Club, the evening of January 19.

Bettie Besuner, pupil of Theodor Bohlmann, Cincinnati Conservatory of Music, created a deep impression by her well prepared program at Conservatory Hall, on Thursday evening, January 17. Her audience followed her enthusiastically from Mozart to Beethoven to Chabrier. Of special interest were the three romantic waltzes for two pianos by Chabrier, which Miss Besuner and Mr. Bohlmann played with satisfaction.

R. F. S.

Marjorie Church to Make New York Debut

Marjorie Church, who will make her New York debut in a piano recital at Aeolian Hall on Thursday afternoon, February 7, is a graduate of the famous Meisterschule connected with the Imperial and Royal Academy of Music in



MARJORIE CHURCH,
Pianist.

Vienna, and has studied with Leopold Godowsky. She was awarded the Austrian State diploma, and later played extensively in Austria, Germany and England, with pronounced success.

Miss Church is remembered in New York as having given a recital in Mendelssohn Hall when a child of twelve years, and when, through the kindness of Mrs. Samuel Untermyer, she studied for a time at the Institute of Musical Art.

Cherniavsky Travels Continue

Last week the Cherniavsky Trio "blew" into New York once more, coming all the way from Cincinnati for the purpose of appearing at two private "at homes" in the metropolis. That same success which has attended them throughout their travels all over the world marked their recent appearance in Detroit before the Twentieth Century Club, which the press declared to be one of the finest recitals ever given in that city.

"Oh, our next public appearance in New York will be in January of 1919; we are leaving now for California, where we are booked for three weeks in February," said a member of the trio when he was found hastening to fill an engagement and was immediately bombarded with questions. "Our manager is leaving for South Africa on the 15th of February, where he will sign contracts with Mr. Vincent, of Cape Town, for sixty recitals. We leave for that continent in September, going from there to India and the East. Singapore, Hongkong, Shanghai, Java and other places in the far East are also on the list, and we sail for Honolulu and North America from Manila. The season is to be limited to four months, and then, what do you think? We are to have a real home of our own in California, and what is more, we are going to have a good rest. After we had firmly made up our minds to this rest, we received an offer to go to Australia and New Zealand again next year, but we felt it better to refuse."

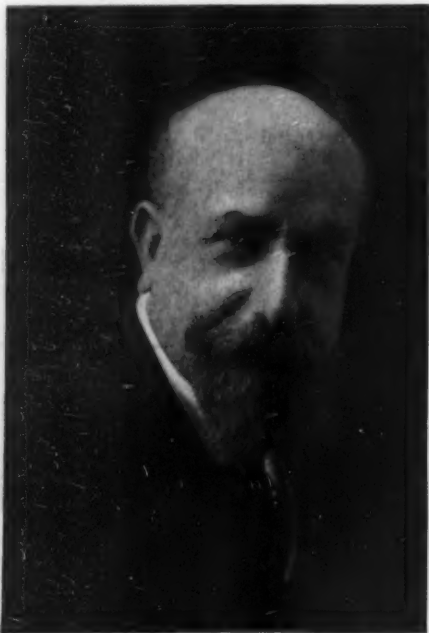
When questioned regarding the Russian situation, Mr. Cherniavsky expressed his faith in that country, a faith which was given a practical demonstration during the trio's stay in New York—they purchased about 15,000 rubles, the coin of that country.

American Institute Recital

Six new soloists were heard on January 25 at the twentieth event, thirty-second season, of the American Institute of Applied Music, New York, Kate S. Chittenden, dean. They were Elizabeth Kane and Madeline Giller, pianists, both showing talent in their playing of pieces by Reinhold and Grieg; Rosetta Morgenstern and Grace MacManus, vocalists, who displayed excellent voices, and Javier Cugat and Em F. Smith, violinists, whose solos, by Viotti and de Beriot, were much applauded. Master Cugat played with beautiful tone, and was quite a feature. Miss MacManus, though only a beginner, has a very pretty voice. Others who appeared, and who have previously been heard in these recitals, were Esther Eberstadt, Emma Gill, Mildred Pyke, Lois Rogers, Gertrude K. Healy, Mildred Deats, Alice R. Clausen, May Bingham and David William Johnson.

Successful Chapman Concerts in Maine

Lewiston, Bath, Waterville and Bangor, Me., are enjoying the course of Chapman concerts this winter, which are given under the auspices of the Festival Chorus. Vernon Stiles, the popular American tenor, who was the star of the first series, was assisted by Florence Anderson Otis, soprano, and Nicholas Garagusi, the Russian violinist, with William R. Chapman at the piano. The first series was most successful, crowded houses greeting Mr. Chapman and his artists wherever they appeared, and in some cities seats were sold on the stage. Hans Kronold, the cellist, will be the leading soloist for the second series of concerts, assisting artists to be announced later, and Percy Grainger, the Australian pianist-composer, will head the third and last series.



SOME OFFICERS AND SOLOISTS OF THE NATIONAL OPERA CLUB OF AMERICA, WHICH HELD ITS THIRD ANNUAL GRAND OPERA NIGHT RECENTLY.

(Upper left) Clementine de Vere Sapio, soprano; (lower left) Romualdo Sapio, conductor; (upper right) Carrie Bridewell, contralto, and (lower right) Baroness Katherine Evans von Klenner, founder and president of the club.

Elizabeth Gutman, Russian-Yiddish Specialist

Elizabeth Gutman, the young American soprano, has been interested in Russian and Yiddish folksongs for many years, always preferring Russian music and literature to that of any other. It is rather curious and interesting to know how she decided to specialize in these songs.



© Aime Dupont.

ELIZABETH GUTMAN,
Who has made Russian and Yiddish folksongs a
feature of her recital programs.

Some years ago she met several Russians, among whom was a political refugee now in the civil service of the United States. He had in his possession several volumes, among which was a rare collection of Russian folksongs over seventy-five years old and a collection of Jewish songs now unobtainable. Miss Gutman was so impressed with the Russian songs that she asked and obtained permission to copy them. She was so interested in their depth and beauty that she not only decided to specialize thenceforth in the music, but immediately began the study of the Russian language, of which she is now a master.

Many of the songs included in Miss Gutman's repertoire are drawn from original sources and cannot be procured on this side of the Atlantic. The president of the American Zionist Society allowed her to use his large and valuable collection of Jewish folksongs, and in searching for new material she has secured a number of songs from members of the Russian Embassy in Washington. Miss Gutman has delved deeply into the original sources of the Russian and Jewish music in an effort to present to the public the peculiar, inner spirit of these peoples which is so difficult to analyze.

"Russian folksongs are interesting by reason of the intensity of their mood, generally portraying something tragic," said Miss Gutman in a recent interview. "However, there are two distinct characteristic types, that of the tragic yearning and that of the barbaric boisterousness. Now the Jewish music is more subtle, seeming to reflect the natural character of the country in which the Jew is residing. However, in all of them there is an oriental suggestion which differentiates them from the Russian

songs. The Jewish or Yiddish songs portray varied moods, often quaintly humorous, and are more civilized than the Russian, although in both the Russian and Yiddish songs one sees an intense yearning for light and freedom. And when I sing them they make me think of the cramped, oppressed, almost hopeless lives of the great masses, calling out in their agony, that their sorrow may be heard and that they may be freed from bondage."

Miss Gutman is mentioned in an article by Kurt Schindler on the Russian and Yiddish folksong as one of the propagandists to spread the knowledge of these songs among the American people and she is particularly adapted to this, having caught the emotion, color and psychology of the Semitic people.

Viola Coming Into Its Own, Says Rebecca Clarke

Those who have heard the tone of a solo viola suddenly emerging from the orchestra, whether it be in a work by Mozart, Strauss, or Stravinsky, have been thrilled by its beauty and sympathetic quality. Yet the viola as a solo instrument has been strangely neglected up to the present time, and many people are as yet unfamiliar with its unique and beautiful tone color. This probably is partly

public and critics were astonished by the beauty of the viola timbre.

Miss Clarke is now making a name for herself in the United States, having already appeared on the Pacific Coast, in the Middle West, and in the East, and everywhere her audiences have been keenly interested in her and her instrument, many people declaring that they prefer the viola to the violin.

Miss Clarke has written several works for viola, in addition to three short pieces for the very unique combination of instruments (viola and cello unaccompanied), which she and the well known cellist Mary Mukle will produce in New York at their Aeolian Hall recital on Wednesday afternoon, February 13.

Although these pieces have been written only a short time they have been sent to England, where they had the distinction of being performed in London twice on the same day, one of the concerts being in Aeolian Hall.

Miss Clarke, it is said, was recently told by Percy Grainger that his "Arrival Platform Humlet" for orchestra, was originally thought of as an unaccompanied viola

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Which is on so many
vocal programs this
season, has

Appealing Melody

Agreeable Harmony

Persuasive Sentiment

Compelling Climax

due to the fact that the viola is larger in size than the violin, and requires more strength to play upon, and also because very little has been written thus far for this instrument.

However, a new day is dawning for the viola, as modern composers are writing concertos, fantasies, suites with orchestral accompaniments, as well as virtuosos solos for this charming instrument, and now Rebecca Clarke, the English viola soloist, possessing a wonderful instrument, a tone of rare beauty and having all the viola literature at her command is embarking on what promises to be an exceptionally interesting career.

Her distinguished position in London is shown by the fact, that she was engaged three times for the famous classical concerts, where she introduced the viola as a solo instrument with immediate success.

Her other appearances in London include a performance of Berlioz's "Harold in Italy" with full orchestra, when the



Photo by Arno'd Genthe, N. Y.
REBECCA CLARKE,
Viola player.

solo, and on hearing Miss Clarke play, he at once decided to adopt his first idea and arrange it for her.

Many composers have played the viola, not the least known among these being Mozart, on whose beautiful instrument Miss Clarke was given the privilege of playing in London.

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PHILADELPHIA ORCHESTRA CONCERTS

Thaddeus Rich Soloist in Chausson Poème

Philadelphia, Pa., January 26, 1918.

After a journey filled with many—some of them painful—adventures, the Philadelphia Orchestra returned to its home city from a tour through the middle west. From Friday night until Monday afternoon, the men were stranded in Kalamazoo, Mich., from whence they travelled to Grand Rapids, where they gave a concert on Tuesday evening, nor were their troubles over, for they were further delayed by a railroad wreck. They played the concerts scheduled for them in Ypsilanti and Detroit, Mich., but were forced to cancel those in Wilmington, Del., Baltimore and Washington. Leopold Stokowski presented a program which was of more than passing interest and which included the "Pathétique" symphony, the "Nutcracker" suite, and the "1812" overture of Tchaikowsky. Everywhere they were received by enthusiastic audiences which filled the auditoriums. As a result of this delay, Conductor Stokowski was able to finish a new orchestration of "The Star Spangled Banner" which he has had in mind for some time but lacked the necessary time in which to put it down on paper. This new orchestration is arranged for 100 men.

Thaddeus Rich Soloist with Philadelphia Orchestra

As announced by a program note, "Owing to the delay occasioned by the orchestra's being snowbound during its recent tour," it became necessary to postpone the performance of Mahler's fifth symphony at the concerts given Friday and Saturday, January 18 and 19. In its place the Brahms E major symphony, No. 2, was played. That the genius of the composer's work was fully revealed in the inspired recreation of the symphony at the hands of Stokowski is an assertion fully warranted by the results.

The work selected by Concertmaster Rich for his solo part of the program was the very beautiful and remarkably intricate poème, op. 25, by Chausson. As is ever the case with Rich, this performance proved him a master artist of the highest type. His tone, of a pure liquid and elastic quality, sang forth at command in a voice of exquisite resonance, sombre sadness or happy mood, while his wonderful bow arm and technical ability were in evidence

with a grace and ease of movement that bespoke the virtuoso.

"The Damnation of Faust," from Berlioz, concluded the performance, and aside from being finely given it proved a fitting final to the thirteenth program.

Bloch Conducts His Own Compositions

The Friday and Saturday concerts of the Philadelphia Orchestra last week were devoted entirely to the works of Ernest Bloch, who was afforded the courtesy of conducting the performances on both occasions.

The first group of numbers offered, "Trois Poèmes Juifs," was rendered with stirring rhythmic pulsations, weird divisions of broken melodies and solemn cries of a cortege funebre, that called forth much appreciation. "Schelomo," rhapsodie Hebraïque for violoncello and orchestra, proved an excellent opportunity for Hans Kindler to display his art.

The second part of the program was devoted to Psaume 137 and Psaume 114, arranged for soprano and orchestra. Povla Frijsch was the soloist selected to render this part of the program, and her voice proved a magnificent type of dramatic soprano.

The final numbers, two movements from Bloch's "Israel" symphony, in the rendering of which Mme. Frijsch and Mary Barrett, sopranos, Kathryn Meisle and Alice Fidler, contraltos, and Henry Hotz, bass, were the assisting artists, was wonderfully given, and the various tonal colorings, as well as the dynamic control demanded by the composer were excellently executed by the orchestra.

Sears Produces Bach's Advent Cantata

Bach's Advent cantata, "Sleepers Wake," was recently produced at St. James' Episcopal Church, and the success with which the offering was crowned proved most flattering to S. Wesley Sears, the organist and choirmaster, whose able interpretative and directive ability was the force that formed the presentation. The large choir rendered the work with fine coloring and delightful freedom of execution. In matters of musical phrasing, assurance and tonal control, the delightful effect left nothing to be desired; for the work was prepared and presented in a manner that proved immensely satisfactory.

Carl Schneider and the Treble Clef Club

Carl Schneider, conductor, and the Treble Clef Club have been achieving notable effects by artistic and aesthetic



MANA ZUCCA.

A review of whose composition recital, which took place on January 26, at Aeolian Hall, New York, is to be found on another page of this issue.

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influence. The active members of the club number about ninety, formed into a chorus of young ladies who, guided by Mr. Schneider, have perfected the work of making their organization a dependable, praiseworthy and thoroughly excellent institution. The programs offered by Conductor Schneider are ever interesting, many of the numbers being sung a capella, absolute pitch being maintained throughout.

Mr. Schneider has been appointed one of the judges of the Matinee Music Club prize composition contest, which is another indication of the high esteem and appreciation of authority in which his opinions are held by those familiar with his wide experience and understanding of all matters musical.

Boston Symphony Artists in Recital

Joseph Malkin, cellist of the Boston Symphony Orchestra, and Theodore Cella, harpist, of the same organization, appeared under management of the Philadelphia Musical Bureau at Witherspoon Hall on Saturday evening, January 12.

Elman's Philadelphia Appearance

Under the local management of the Philadelphia Musical Bureau, Mischa Elman appeared at the Academy of Music on Saturday afternoon, January 12, before a very large audience.

Opening his program with "The Star-Spangled Banner," Elman entered upon the work at hand with vigor and poetic understanding. The concerto in G minor by Valdi-Nachez was the opening number, given with authority, delicacy, freedom of tonal beauty and technical precision, arousing the audience to a high degree of appreciation.

Lalo's "Symphonie Espagnole" was the second number, followed by Handel's sonata in E major, both of which afforded the artist ample ways and means to unfold evidence of his undeniable ability. After the Handel number, the soloist gave his own paraphrase of "Deep River," then his conception of Albeniz's "Tango," which was followed by the Chopin-Wilhelmj nocturne. The Brahms-Joachim Hungarian Dance No. 7 and the Paganini "I Palpiti" were also played.

Philadelphia Music Club Items

The Philadelphia Music Club held a New Year's reception on January 3. A large attendance of club members and their friends, together with a number of soldiers and sailors from the Navy Yard enjoyed the program of folk-songs and dances in costume, arranged by Adelina Noar. In December the club presented Mrs. Samuel Woodward in a lecture-recital of American-Indian folk-lore and songs, in costume of the Blackfeet tribe, by whom she has been adopted. She was assisted by Elizabeth Gest, pianist. G. M. W.

The season at the San Carlo at Naples was scheduled to begin December 22, with "Andrea Chénier." Other works in the repertoire were "Traviata," "Carmen," "Tosca," "Trovatore" and "Favorita." Rodolfo Ferrari is the musical director of the season. The ballet, always a great feature of the Naples season, will this year be "Sieba."

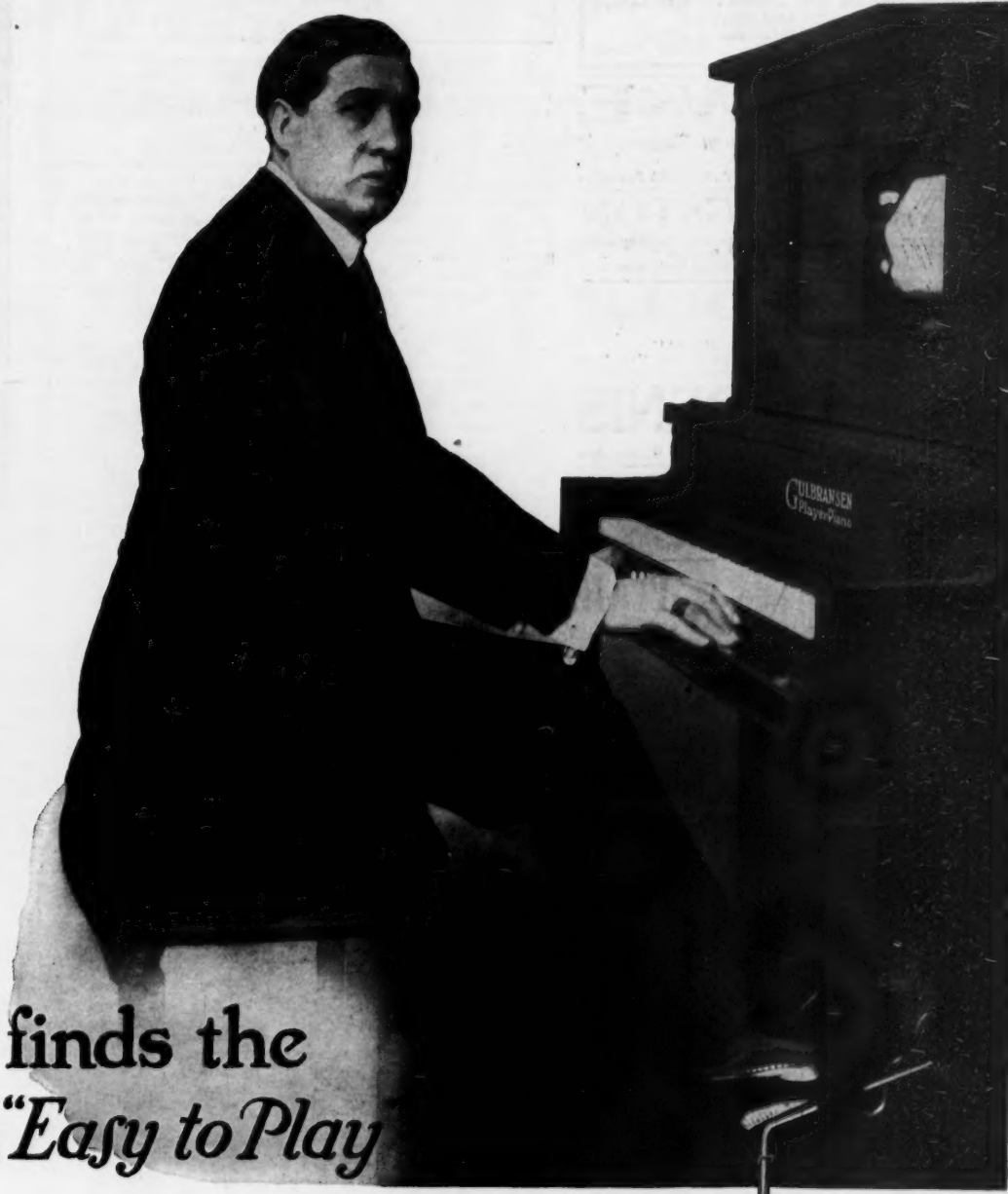
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"Mr. Muratore raised an even greater storm of public enthusiasm with his singing of the 'Lament'—an interpretation that offered all the beauty of voice and passion which Caruso put into it in his best days, without the exaggeration which the latter singer also disclosed in it."—*Felix Borowski in Chicago Herald.*

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TONE COLOR

By Freda Tolin

Science and art are so closely related that tone color must be considered scientifically as well as artistically. Tone color is a broad subject, embracing all human emotions; it is timbre, or sound. In this article, I shall discuss it only as related to pianos. When a piano string vibrates, it does so in three distinct sections, but if the hammer is thrown against the string too suddenly, the string does not have time to divide itself into these sections, vibrating instead in its entirety as a single section, and producing a harsh noise. On the other hand, when the string is properly struck it vibrates correctly and produces a tone color (quality of tone), sweet, tender, soft, velvety, intense, commanding, demanding, pleading, or despairing according to the manner in which the hammer strikes.

All strings throughout the piano must produce the same quality of tone or the color will not be uniform. The art of the pianist is to produce this effect. If the student can produce any quality of tone desired, he has the highest requirements of an artist.

In Chopin's berceuse, the mother sings a lullaby as she rocks the infant to sleep, and the tones must have a sweet, tender, loving and soothing quality. On the piano the tones are produced by the art of the player, and by the touch given the keys to get the effect and harmony of vibration, and they are as varied as the sands of the seashore. In the berceuse, the left hand part must have the same tender, loving tone quality as the melody that represents the mother's voice, and to get that same quality is



FREDA TOLIN,
 Pianist.

difficult to accomplish, as the lower notes have a tendency to be harsh. I am speaking of playing two notes together. A little further on there is a trill which should not be distinct tones, but just a continuous flow, produced by a certain manipulation of the keys. There are many kinds of trills. A warble, a flow, a thrill of many different qualities. One could write many pages on the interpretation of this piece.

In Beethoven's so called "Moonlight" sonata, the mood carries us into the region of the spiritual. We are overawed; some great and powerful mystery is to be produced. We feel we are en rapport with the universe, the magnitude and wonder of some great mind. The tones are very mysterious, and seem to come from some great power beyond our comprehension.

There are some pianists who claim the piano has only one tone quality, and that the player can only make dynamic differences; but whoever thinks so has not properly studied the possibilities of the instrument.

It is just as ridiculous to say, all an elocutionist needs do is to raise and lower his voice. He surely could not express anything in that way; and in piano playing, one can raise and lower the tone, but nothing is expressed.

I can cite one instance in my own experience: that I think is sufficient proof to the contrary. I gave a recital for a well known editor and music critic about a year ago. In giving a private recital since, this same person came into the building, and without seeing me made the remark to a well known pianist: "That is Miss Tolin playing, I know her tone." It was not what I was doing dynamically that he recognized; it was the quality of tone. Saint-Saëns in speaking of the first time he heard Rubinstein said: "I was dumbfounded from the first. If he produced a soft tone it was the sweetest breath of sound; and if a loud one, the deepest and most commanding."

The piano is called a mechanical instrument by some people, cold and unmusical. I think it most intense and musical, equaling the human voice. Many players just proceed to cudgel, and some to brutally assault the instrument, instead of producing great billows of harmonious tone.

The whole body has to do with the tone you produce. The quality of tone is not produced by the fingers alone,



Photo by Loretta Sandoz.

SADA COWEN,

The gifted American pianist, who will appear in a number of concerts in the East under the management of Emil Reich. Mme. Cowen will appear in New York as soloist with the Miniature Philharmonic the latter part of the season.

but by the proper relaxation of the arms, shoulders and body. As an illustration, a pupil of my teacher, George C. Huey, could not get a free tone. The depressing effort was manifest. The shoulders and muscles of the back were properly relaxed, but the side of the neck was rigid—and the effect showed in his tones.

The operations of the mind are produced by two parallel modes of activity, the one conscious and the other subconscious. The conscious mind directs and the subconscious executes. Where there is no artistic emotion, there can be no expression of art, and the artistic qualifications must be imparted by the teacher to the pupil. Therefore the teacher must be a rare artist indeed. The piano must be played subconsciously so far as technic is concerned, and not in a mechanical way. If you are busy thinking of the fingers, you cannot give free reign to the emotions, and it is the emotions that enable you to produce tone color.

The pedals are the soul of the piano. The harmonic chord of nature vibrates through the instrument when the pedal is raised to free the strings, and beautifies every tone. There are a few rules that the pupil can study regarding the pedals, but the horizon to him is not far away. Beyond lies the universe, into which the soul of the artist can penetrate, and produce wonderful effects of beauty and tone color.

To relax the arms, shoulders and body in response to every emotion takes many years of practice. It is only after the fingers are capable of playing the most difficult compositions that artistic development has really begun. Every note in the piece must be perfected, harmonized and blended until it produces colors equaling the facets of a diamond; floating, gentle, swaying, and rocking effects or tempestuous volume of tone when necessary.



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WHY OUT OF TUNE?

Notes Upon Tempered and Actual Pitch

By MORTIMER WILSON

THE orchestra often shows signs of wavering from the pitch when a sudden breeze sends the strings up and the winds down; the singers may take a false cue from a variable sound wave influenced by any one of many external forces; and numerous other discrepancies may be evident, but with these we have nothing at present to do.

What I wish to maintain is that even the best of artists, players and singers, in solo, but particularly in ensemble, and, too, under most favorable acoustical circumstances, at times transgress the laws of pitch-purity, premeditatedly, in the name of an equal temperament. When the tones of our gamut were arranged in a tempered form there was probably no idea of the damage which would ultimately result from a too serious application of the principle.

In order to come quickly at the argument, it were perhaps not too much to risk the statement at once that the much talked of and more abused tempered scale was never intended by its originators to be used by any other than the tuner. Its value is relative only, not absolute.

We are aware that the concrete application of the robbed and repaid tempered system of tonal vibrations has been the basis of building the scale-voices of all the singers, even some of the violinists, and a few of the cellists, though none of the other orchestral players; and, perforce, the basis for all the pianists and organists, who, of course, have no need for a system of pitch-production if a good tuner be available.

In the case of the singer one needs but recall the mode of early study. This method results in an imitation of relative pitch as produced by the single tones of the piano, which, if accompanied at all, are made to appear as belonging to the simplest of chord-foundations and suggest only the conventional key-relationships. Some violinists and cellists have at first leaned upon the piano for scale-production, but have soon found the futility of such a procedure. The orchestral players have usually escaped the single tone method of piano keys, perhaps because they were sent to the garret to practise.

After the student days are over and the artist is booked, the ensemble comes. Let us examine the result: The string players have discovered that the tempered scale is a myth so far as they are concerned. The winds have long since found out that a little more or less pressure is necessary to produce a certain tone in tune, when this tone is in certain different combinations; and the tempered-scale is of less value to them than a keen appreciation of pitch-variation. The singers who have continued to maintain a strong attachment for the piano as an unfailing guide, have found some trouble in locating the pitch, while singing with the orchestra, and even the piano causes their voices to sound off the pitch, unless the tonality be the same as that in which the scale voice was originally built.

The answer is plain: There is no tempered-scale, except for the tuner.

The remedy is simple, and neither new nor patented. But first let us see that when the tuner tempers the scale according to his most perfect art, it is not even then tempered. There are no fixed relative pitches at the piano, nor at the organ, nor upon any other instrument—least of all in the voice. There is a fixed absolute pitch, but that is not a tone; it is an appreciation of relative pitch.

Relative pitch is based upon a threefold tone-vibration which is applicable to a sub, a level, and a super pitch. Not one of these may be substituted for another, but each tone must assume its relationship to the complementing tones, which form the perceived chord, or which are actually sounded with it.

The piano itself gives ample proof of the non-existence of the tempered scale in absolute form, and shows that its relative application is only to offset the inability of the performer to vary mechanically the pitch of the tones. This instrument is innocent of directly influencing favor toward the use of "lost space" which exists between a certain tone and its neighbor, except as its single tones may appear to be of a mean-temperament to those ears which do not imagine a complete tonality suggested by the hearing of one tone.

Let F sharp on the G clef be sounded at the piano. It will be heard in accordance with the development, appreciation and temperament of the listener. One may hear the tone as the root of a major triad (Figure 1A); another may conceive the tone-combination to be a minor triad based upon the same tone (Figure 1B); still another, more modern, may plainly recognize the augmented triad in this one tone (Figure 1C); and many others may find the diminished triad plainly evident from the single F sharp (Figure 1D). Each of the above perceptions would be of the level pitch of the tone, and the level pitch would also be present in the tone combinations shown in Figure 1, E and F.

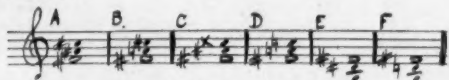


Figure 1.

More highly developed perceptions will, of course, be able to detect broader relationships accruing from this same tone. Many of them would be among the following (Figure 2), which would represent the super pitch of the F sharp.



Figure 2.

To other listeners the sound will seem to require the annotation as G flat, and to these, the following tone-combinations would suggest themselves, each requiring to be represented by the sub pitch of the tone (Figure 3).



Figure 3.

The level pitch of this G flat would obtain when the tone served as either root or fifth of the major or minor triad (Figure 4):



Figure 4.

In no case would the G flat require its super pitch unless used in the tonality of B double-flat, which is a necessity seemingly far removed from present day needs.

The various tonal relationships are not products of a number of listeners, but of the individual as well. When the pianist plays the combination shown in Figure 5A, he plainly conceives the super pitch of the tone, F sharp. Its proximity to the G which follows is due to its being forced upward by the sympathetic vibrations of the complementing tones of the chord, together with the conception of the given tonality.

Were the same sound annotated differently, the same piano key now being G flat, and the tonality established as in figure 5B, then the sub pitch would at once be evident from the necessary proximity of the G flat to the following F. The level pitch of either annotation requires the tone to be used as root or fifth of respective triads (Figure 5, C and D).

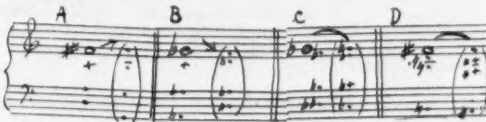


Figure 5.

The player of the stringed instrument is called upon to produce these shades of pitches in actual space. Let us suppose an established correctly pitched G (on E string) of the violin. The violinist will stop the string for F sharp so close that scarce a needle point could be inserted between the two fingers (Figure 6A). Further than the super pitch required for the F sharp, the C will require the sub pitch, the D's and G's the level pitch, and the B (the same as the F sharp) the super pitch. Whereas, if the tone is annotated G flat, the absolute pitch of F must be first conceived, and then the G flat will be given its sub pitch (Figure 6B).

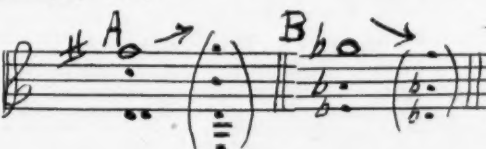


Figure 6.

In the first chord of this example the A flat assumes its level pitch as the root of the triad, E flat the level pitch as the fifth of the triad; were there a C (third of triad) it would need to represent its super pitch. In the second chord the F (as third of triad) needs to be represented by its super pitch, the A flat remains level, and the D flat (as root) should be level.

The "lost space" is therefore represented by a distance of a quarter-inch on the string as actually stopped by the fingers.

Tones sounded at the piano or organ will govern the shades of pitch according to the harmonies with which they are sounded, or according to those perceived. This result is accomplished by the camouflage of equal temperament, which, however, never deceives those who listen in chords instead of single tones. The variances of tone must be produced by single-toned instruments, and the voice, or the result is harmonic chaos.

In older works, wherein tonic and dominant are on friendly terms, in their platonic relations, such discrepancies as a G flat for an F sharp would probably pass the multitude unnoticed; but nowadays, when the dominant is seldom used except with elevated or depressed fifth, and the tonic is something of a stranger, therefore the need of a more exact representation of tonal vibration is at once evident.

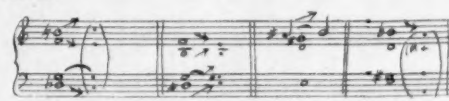


Figure 7.

Unless such chord-combinations as those shown in Figure 7 be given proper inflection of tone, there can be no direct appreciation of them. A compromise between D

flat and C sharp could not serve as the bass note of the first example, nor could a cross between D sharp and E flat suggest the chord-combination which follows. In the Figure 7C, the A sharp (used as changing-tone below the B) must use the super pitch, otherwise a compromise with B flat would presuppose a retention of the tone, or else leave the matter in doubt as to whether the chord in Figure 7D were to be built upon A, in which case the sub pitch should be properly used. Aside from any mathematical deductions, the ears must be the guide, and this could not be positively successful unless each performer and singer were familiar with the harmonic background of the score.

We respectfully suggest that conductors annotate all orchestral, solo and chorus parts, signifying the necessary inflections of tones, according to their functions relating to chord foundations, and also to their value when used as relative to chord-tones. The result would be worth the effort. We do not think that such possible tonal nicety should cover the entire tonal realm. The so-called tem-it always really is), as Berlioz suggests, but its application should vocer the entire tonal realm. The so-called tempered scale will not interfere, neither will it be defeated in purpose nor in fact. For it must exist (as paradoxical as it may sound) in order to produce the perfect untempered pitch of the very tones which it is sometimes supposed to modify.

COLDS

Their Cause and Prevention

By CHARLES BOWES

Permit me to paraphrase "An ounce of prevention is worth a pound of cure," by saying, "A pound of resistance is worth many pounds of pills."

The beginning of the winter season is the time so many singers contract colds, loss of time and great inconvenience ensuing in consequence. This is mainly due to sudden changes of temperature. To recognize and obey the simplest rules of hygiene will obviate an enormous percentage of this "bete noir" of a singer's life. To be "in voice" all the time is the ideal of every singer, yet excessive protection of the body from exposure will not do it. The subject goes much deeper.

Generally speaking, colds can be classed under two heads:

Exposure and Germ Colds

Men engaged in work demanding their exposure most of the time seldom are bothered with colds. Why? They are hardened, and a resistance developed to withstand this exposure. American homes and offices are usually kept at too high a temperature during cold weather. In consequence of this the wearing of heavy woolen underwear is most undesirable, as in the excessive heat one is sure to become too warm, in fact, many times perspiring. If you go out into the cold in this perspiring condition you are almost sure to take cold. If your work keeps you out of doors most of the time, heavy underwear is necessary. If not, medium weight woollens, with medium and heavy overcoats to choose from, according to the weather, is a more sane way to dress.

Do not coddle yourself too much about drafts; they are not nearly as dangerous as so many people think. Sitting in a draft when the body is warm from exercise is liable to cause a chill. Under normal conditions, there is little danger from a draft. A chill is nature's warning that a cold is near at hand, and the danger signal should be heeded.

Excessive bundling up of your throat does not tend to develop resistance. If there is a cold wind, or you are motoring in an open car, protect your throat as much as possible. It is not good judgment for vocal students to go out into the cold immediately after a lesson. It is more advisable to stay indoors five or ten minutes.

Singers should try to strengthen their throats to stand cold weather, and one of the best aids is the use of cold water. If you do not have a reaction of warmth after a cold bath, you should not take them. But there is something that will aid you to get this reaction. After your cold bath, take a deep breath. Hold your chest very high, then pound yourself vigorously with your clenched fists. Swinging the arms vigorously is also helpful. In any case, never miss sponging your neck and chest with cold water every morning. This is invigorating and really develops resistance.

Hot Baths

Always sponge the body with cold water after a hot bath so as to close the pores. However, if you take a hot bath just before retiring and are careful not to expose yourself after it, going to bed immediately, the cold sponge is not so necessary. There can be no general rule about hot or cold water bathing. Two of the hardest races in the world in general do the opposite. The Japs bathe several times a day in hot water, while the Russian women send their children out into the snow, naked, and throw buckets of cold water on them.

Air Baths

Men and women should make it a habit to do a few minutes' physical exercises in their bedrooms both night and morning. These exercises should be taken with the body nude so as to permit the whole body a breathing spell. Also, they should be taken with the window open, as this combination of air and exercise develops resistance. Many of the best authorities go so far as to say

that this is the best way to make oneself immune from colds. A cold almost always attacks the weakest part of your system. By this I mean if you have a number of colds during a season there will often be a strong resemblance in the attack and after developments.

Head Colds

If you are troubled with a recurrence of head colds, go and see a good nose specialist, as there may be a condition there that causes the attacks. A slight operation to straighten the nose passages may remedy this.

Breathing Exercises

A great deal has been written about deep breathing exercises as a means to throw off a cold. No doubt it will, but the deep forceful breathing as a result of a brisk walk or run will be still more effective. Breathing exercises are helpful, but any exercise that you take that makes you "puff and blow" will clean out the lungs in a much more thorough manner. (I am now speaking about health and not against the systematic breathing exercises singers should take to develop breath control.)

Do you remember the glorious tingle in your lungs after a spurt, ice skating, out of doors? I would suggest rope skipping for ladies, window open, body nude. For men, the standing run is an excellent vigorous exercise.

The Germ Cold

You are constantly breathing in germs of all kinds, but normal vitality meets them with a "solar plexus" blow and no harm comes to you. Let your vitality be low, and you are a good subject for a germ cold, which will attack you at your weakest point. Keeping up your vitality helps to make you immune from colds of the two categories.

Constipation puts you in a position most receptive for a germ attack, due to congestion in the bowels. Constipation is an ill that no intelligent person should be troubled with. Pills are only a temporary relief. Special physical exercises take but a few minutes each day, coupled with a sane diet that includes vegetables and fruits of a laxative nature, will soon regulate the most extreme case.

Skin Treatment

An enormous quantity of waste matter works out of the body through the pores of the skin. Therefore, it behooves you to take good care of the skin of your body. There are two excellent modes of doing this. One is the thorough and vigorous use of a firm bath brush. You will be surprised how quickly you will get a response to this treatment. Pimples on the body, especially the back, is a proof of this waste matter trying to get out. Try your brush, starting in mildly, and increase your vigor as your body can stand it.

The other point: Remember not merely to dry your body after a bath, but to rub it vigorously with the towel. Try this scrubbing and rubbing, and in two weeks' time the improvement will be most noticeable.

You enjoy having your home as attractive as possible. Try some of the same care on yourself, and take pride in keeping your body as "fit" as possible. A business man expects good work from his employees, but employers have found that it pays them to take good care of their employees.

You wish to be in good health? Do some working and thinking as to how to improve your body. If you have caught a cold and it promises to be a severe attack, try staying in bed twenty-four hours, with plenty of air but no drafts. A fast of one or two meals is also very helpful. If you are not better by the second day, call a physician, as dangerous complications may follow.

A room with very dry heat irritates the mucous membrane. This is easily remedied by having a bowl of water in the room, preferably near the radiator; the evaporation of the water counteracts this dry condition.

The old adage "Stuff a cold and starve a fever" is wrong, according to Fisher and Fisk in "How to Live." The saying originally was, "If you stuff a cold, you will have to starve a fever." I quote further from the same book: "Whiskey and heavy doses of quinine are exceedingly deleterious and should be avoided, as should all quack remedies and catarrh cures."

Diet

Drink plenty of water between meals and as little as possible with meals. Do not think that stuffing yourself with meals is going to give you "pep" and strength. This has been proven absolutely false. People that are not doing heavy manual labor do not need meat more than once a day. A physician in Paris told me that the famous annual bicycle road race, the "Tour de France," has never been won by a heavy meat eater. Stewed figs and stewed prunes form excellent desserts of a laxative nature.

The Spanish have a saying about fruit that is interesting: "Fruit is golden in the morning, silver at noon, and lead at night."

Good general health is the best prevention against any ailment, colds included. Put some pride and "go" into your work of keeping in good condition and it will pay you an enormous return in both physical and mental efficiency.

Summary

Keep up your vitality or general health by obeying simple, common sense laws of hygiene.

1. Exercise regularly.
2. Give the body a breathing spell each day.
3. A cold bath daily, or at least sponging neck and chest with cold water.
4. Vigorous use of bath brush during the warm bath.
5. Do not be afraid to put some enthusiasm into rubbing the body with the towel after the bath.
6. Study your diet, so as to leave little chance for constipation.
7. Dress sanely, as to weight of clothes to be worn.
8. Walk briskly as much as possible.
9. Do not over-eat, especially meat.
10. Drink lots of water between meals.
11. Do not unnecessarily wrap up the throat.

NERVOUSNESS SHOULD BE IMPOSSIBLE WHILE SINGING

BY J. LANDSEER MACKENZIE

Nervousness should be impossible while singing! This must appear a very bold assertion, and one which many people would contradict without further thought. Yet, in spite of the many instances which might be cited in refutation of the statement, I still maintain it to be correct. Indeed I would venture still further, and state that when nervous distress is felt during the act of singing, it is a sure indication of some misuse of the voice. Mere assertion, however, is of no value in itself, so I will attempt to show the facts upon which my statement is based—not an easy thing to do in face of the many and various theories held in connection with the art of singing.

Distinction Between Natural and Uncultivated Singing

Since art has not yet been identified with exact science, any and every one is at liberty to hold theories for which there is no standard of proof. Our only criterion at present is the artist's ability to pass the critics and please the general public. Hence, failing scientific test, art is left to the mercy of the caprices of personal opinion. This need not be so with regard to singing, however. To sing is a natural act, and the attempt to practise theories opposed to natural laws brings its own punishment, either in loss of voice or in physical breakdown. In the end, outraged Nature proves the fallacy of theories which are unsupported by fact. In speaking of "natural singing," I wish to specify singing which is the outcome of the technic provided by Nature, in contradistinction to that which is the result of acquired unnatural habit.

The distinction between natural singing and uncultivated singing is one that is seldom drawn. To speak of the "natural voice" usually conjures up images of untalented singers, devoid of refinement and musical culture. Whereas often in truly natural singing, it is the musical ability which is crude, and therefore productive of results which offend the highly cultivated ear. When the cultivated musician begins to use the methods unconsciously employed by natural singers, we shall readily accord to natural singing the high place it deserves.

It is a matter of profound regret that musicians cannot be trained without absorbing current theories of voice production which are in direct opposition to all natural singing. Even if these theories be not actively instilled under our existent system of musical training, the student's ear cannot be safeguarded from becoming accustomed to the sound of unnatural singing.

Singing—a Natural Function

So little is taught of the normal conditions and functionings of the human body, that we fail to recognize them and appreciate their value, when they do exist. Consequently, unnatural conditions, productive of discomfort, have come to be tacitly accepted as a penalty attached to singing. But, if we acknowledge singing to be a perfectly normal human function, we may assume that the presence of uncomfortable feelings while singing indicates some departure from the natural mode of expression. Such a condition is one that operates against all naturalness on the part of the singer and obstructs the emotion demanded of him by the song. The emotional states of feeling incidental to musical interpretation belong to natural singing. In point of fact, they form the chief means of singing naturally.

Breath Is the Support of the Voice

Nervousness is not a natural state of feeling. Therefore, if nervousness is experienced while singing, the automatic reflexes have suffered disturbance. Although any singer may perchance feel nervous before his performance, there are factors incidental to true natural singing which immediately banish this unfortunate condition.

The most important of these points concerns the vexed question of the function of the breath in singing. I hold that breath is the support of the voice, and as such its place is obviously underneath the voice. During each musical phrase, the breath is subject to more or less lengthy periods of suspension. In consequence of this, the rate of breathing in singing is necessarily slow. It is an ordinary psychological fact, that fear directly affects the breathing. Fear disturbs the natural conditions incidental to normal breathing, by agitating the breath center. A direct means of dispelling fear is to calm the breathing by control of the breath center. Suspension of the breath, which is an essential of natural singing, sets a nerve in action which inhibits the breath center and produces instantaneous tranquillity. Here then, we find, in the consideration of only one of the factors in natural singing, an immediate remedy for nervousness. Further examination of the conditions would show still more conclusively that nervousness is impossible while singing naturally.

Nervousness Caused by Violent Breathing

Now, it may be asked, if this be so, why singers as a class are conspicuous as suffering from nervousness? The answer to this opens up questions which cannot be fully entered into within present limits of time and space, for it touches upon the basic idea underlying the many and various theories as to how to produce the voice. The prevailing idea, that the breath should be actively employed as a means of producing vocal sound, is the root of all the trouble. The attempt to put this theory into practice is the most fruitful cause of nervousness in singing, for in so doing the normal breathing is disturbed and a condition of breath is arrived at similar to that which results from fear. Under these circumstances it is only due to the inevitable pauses inter-

vening between violent inspirations that the singer does not become a victim of the wildest panic.

To Lose the Breath Is to Lose the Wits

To forfeit control of the breath, or, in other words, to "lose one's breath," is to lose one's wits! It may be noticed that undue haste, or any exertion which causes one to breathe more quickly than usual, disturbs the train of ideas. When such a condition becomes acute a person may act from blind instinct or from force of habit, but there is no conscious consideration or judgment of action.

Every breath taken influences the flow of blood to the brain, so that the effect of violent breathing is to overcharge the brain with blood. This state of cerebral congestion, consequent on abnormal inspirations of breath, overheats the nerves and produces both nervous and mental distress. These facts furnish undeniable proof that a normal breath is essential to singing, for how can full justice be rendered to a musical composition if the singer be in a state of mental congestion? Therefore, if a singer confesses that he is nervous when singing, we may conclude, from this admission alone, that his training has been faulty and that his performance will leave much to be desired.

Keep Head Cool by Quiet Breathing

On the other hand, if the breath be accepted and used as a support, it stands to reason that it must remain below the voice, where it can be kept calm and under control. The adequacy of a support depends upon its degree of stillness. The breath cannot be controlled if the air cells of the lungs are charged beyond their normal capacity. To take in more breath than the lungs can accommodate with comfort involves an abnormal inspiration, and, as we have seen, produces mental congestion. We may formulate the axiom that to keep the breath calm is to keep the head cool—both conditions being essential to creditable vocal performance.

Preliminary Excitement Normal

In speaking of nervousness in singing, I am not referring to the natural excitement liable to be experienced by every sensitive person before appearing in public. The prospect of facing strange circumstances is quite sufficient to provoke this, and, however habitual public performance may be, there is always an element of strangeness in the change of audience. Such excitement is the result of anticipation, but at the actual moment of singing, when the natural voice asserts itself with its attendant normal conditions, the immediate result will be the disappearance of all the evil effects of preliminary self-consciousness. The absence of nervousness in the singer accordingly forms a good test by which to judge the quality of his art. Those who experience nervous distress while singing have not been trained to do full justice to the highest art in which feeling is rendered articulate in sound.

RISING HIGHER

By THEODORE ALBERT SCHROEDER

[Theodore Albert Schroeder, the distinguished American basso and artist-instructor of Boston, in this article offers a simple and helpful thought to the awakened American musician.—Editor's Note.]

WAGNER once remarked, "Joy is not in things; it is in us."

On a famous sun-dial in the West these words appear: "I record none but hours of sunshine."

We of the musical fraternity, living at a time when the entire world seems steeped in unrighteous strife and turmoil; we who are not called to the arena of conflict, but whose duties are those of directing the student body to higher artistic knowledge, we would do well to radiate such sunshine about those entrusted to our guidance that the unwonted gloom and sorrow of many with whom we daily come in contact may be lessened and their burdens lightened.

The mission of music is to uplift, to carry one into the realms of the infinite, and we who are not donning a uniform can do our bit by reflecting cheerfulness and hopefulness in our daily walk and conversation. The people who live on the mountain have a longer day than those who live in the valley. Sometimes all we need to brighten the day is to rise a little higher. Keeping our minds filled with hopeful, kind and loving thoughts will uplift and encourage, and the efficiency of our lives will be greatly multiplied. On some people dark days make such an impression that they go about their daily endeavors finding fault, dictating, criticising, as though it were raining all the time. There are persons who have had all sorts of misfortune, losses, sorrows, and yet seldom speak of them or refer to them. They appear, through the nobility of their character and the kindness of their nature, always to have been happy, without sorrow, without disappointment. Such men and women we love.

The habit of turning one's sunny side toward others is the result of the practice of holding charitable and cheerful thoughts constantly in mind. The gloomy, sarcastic, doubtful character is formed by harboring hard, unchari-

(Continued on page 38.)

CONSERVATION OF OUR VOCAL RESOURCES

By M. BARBEREUX PARRY

[While a great many vocalists and teachers will not agree with the author's contention that "the human voice is not dependent in any way upon the physical consciousness of breath"—a decidedly revolutionary thought—her statements will provide food for thought and discussion. The Musical Courier would be glad to hear what its readers think of them.—Editor's Note.]

It seems a right and fitting time, when the individual and collective thought of our day and nation, through dire need in all lines, has been turned to the necessity of efficiency—the efficiency which can be proved to result in conservation, not only of food and raiment, but of time and talent—to speak also of the conservation of vocal resources. We are fast learning individually and nationally that we cannot afford to allow waste in the transformation of the raw material into the finished state; that we cannot afford to run any risks in the processes through which our supply must meet the demand. Yet for centuries we, as a nation, have been allowing prejudice and carelessness to go hand in hand with wanton wastefulness of our resources; prejudice against trying more advanced ideas, against stepping away from the beaten path of former doing; and carelessness as to the percentage of success or failure in individual and collective results. Our awakening is a tragedy world wide. May we from this moment heed the lesson and never feel the need of its repetition!

The same state of affairs has prevailed in the condition of our thought and its effects in the vocal world of yesterday and today. This is not a feeble railing at the work of individual teachers or individual methods. The thought of personality has been laid aside for years in the following of this ideal, in research, theory and practice. It has been the personal distaste of harangue and dissension, and the coming in touch with the personal side of prejudice that has practically kept the confines of this new vocal thought in a far too narrow sphere for almost two decades.

Voice Not Dependent on Breath

When we get above and beyond the merely personal in any field of research, we begin to cast away fetters and get the larger viewpoint. It is being proven every day that individual thinkers in all parts of our land have come to individual conclusions in reference to new vocal thought. There are many even now who are only awaiting a general awakening along this line to join their forces and come to the front, and gladly say that in their experience the human voice is not dependent in any way upon the physical consciousness of breath.

When we have honestly and plainly made this statement we have boldly taken a stand that places us on the opposite side of the generally accepted vocal thought of centuries, and it is only by proving the truth of this statement, not only in theory but in practice, that it may be made worthy of consideration or investigation. Careful observation of a quarter of a century in all parts of this country and Europe prove that less than five per cent. of those who pursue vocal study succeed in developing voices which are adequate for professional singing, and the voices of the remaining ninety-five per cent. of students do not prove that durable growth or development has taken place as a result of study and understanding.

Only Five Per Cent. Successful

The small per cent. whose voices last through even ten years of successful public singing are the fortunate ones whom nature had, at the beginning, endowed with the great or unusual voice. The great natural voice is the one in thousands, the voice whose only requisite it seems is a touch here and there, a repertoire, a matter of a few months of training to be ready for the doing of big things. It is only through the development of the ordinary voice or the voice less than ordinary, the deficient voice, that any system of vocal study or any vocal principle old or new may honestly prove its claims.

The Deficient Voice

The deficient voice may be classed as such from various viewpoints. Any voice of less than two octaves of compass is such because the overtones upon which we should depend for beauty of quality are greatly limited in any smaller compass. A voice may lack in power, for vocal power should depend upon only the amplification of resonance, which is limited, to the degree in which physical consciousness is present. If a voice lacks in quality it proves the condition which reflects the overtones in the voice is limited. This same rule holds true in the application of tone color. Any voice is deficient which lacks an evenly tuned scale from the highest to the lowest note. A voice is deficient in balance when the singer cannot speak his words as easily upon one pitch as another. A tenor voice is lacking when the masculine quality is not equally evident in all tones. A contralto voice is deficient when the upper tones do not keep the contralto timbre.

Conscious Breath Support Unnecessary

We all know that most difficulties which obstruct the progress of the student in the old thought can be traced to physical tension, nervous or muscular, localized or general. The close sympathy existing between the nerve centers of the body make it impossible to ask for physical power to be applied in one set of muscles and at the same time be able to wholly liberate another. This combination of conditions which conflict, we find, is ever present, as long as conscious breath support is applied to the production of the vocal tone.

The great value of following a new line of reasoning is apparent at the first lesson. Involuntary action (broadly

speaking) is without physical sensation and will result in no wear upon the body. Thus, when we recognize that vocal tone may be wholly dependent upon vibration and resonance, we can immediately use all of the voice producing organs involuntarily, and as long as the tone is produced in this manner voices cannot wear out with any amount of use, and the problem of singing as easily and naturally as speaking is solved.

When we admit but the one cause, vibration of the string and its resultant reflection from an adequate sounding board or resonator, we have so simplified the nature of our study that we find ourselves in the midst of primal causes; and a cause thoroughly analyzed and clearly understood will naturally lead us to a logical conclusion.

As a result of this manner of development the deficient voice may outgrow its deficiency in every line. When the possessor of the great voice can be taught to so analyze and understand the vocal condition which nature has given him, that he may keep it adjusted according to the laws of the stringed instrument, fear of vocal strain or overwork will be a thing of the past.

CAN MUSIC CRITICISM BE TAUGHT?

By OLGA RACSTER

Music critic of the Cape Times, Capetown, South Africa

[The Musical Courier has received and printed many communications—some friendly, some decidedly not—about music critics. Here is a serious article, written by one of them, with suggestions for their improvement as a class.—Editor's Note.]

"CAN music criticism be taught?"

A highly intelligent and enthusiastic amateur in music set me this riddle the other day. Was ever a question more awkward! Music criticism, that unfathomable process of dissection, that current event of the newspaper columns, that authoritative approval and denunciation which is so generally accepted! Not many people doubt the critic. Like frozen ice in a bottle, no one questions how he got there. He has moulded himself symmetrically to the sloping walls of glass, not easy to get at, but quite visible to the naked eye.

Sometimes, however, curiosity finds its way in through the neck and makes a disturbance; then the person with the inquiring mind asks "Why?" and "How?" and "When?" and "What?"

"Is music criticism something that can be learned as a musician learns his technique?"

"Will the facilities of study which music provides teach him what he requires?"

"Can the ordinary practising musician be a critic also?" and so on.

It is not often one finds any careful consideration of the matter, and it is mostly from personal observation that I venture to say the music critic is not turned out a finished article by any of the above methods. There are plenty of very good musicians who are very bad critics. Granted that a man is primed with every sort of technical knowledge; that he can play several kinds of musical instruments, has studied singing, can compose for the orchestra, in fact, seems eminently fitted to express well grounded opinions. Can he, when he is put to the test? Does he give a sound opinion? I leave it to some one wiser than myself to answer.

Music critics who have worked professionally for many years will generally find it difficult to explain exactly how they studied for their career. While the artists whom they criticize are able to give details of masters, system, and study built upon organized methods, the critic is just the critic, unadvertised and unheralded. He may not make his choice of half a dozen or more great schools, where he can cultivate his gift. He cannot be certain of a training such as the composer and executant have had.

Mostly he has to teach himself. He wanders among the surviving opinions of past writers, and he finds that there are gifted and ungifted musicians, just as there are gifted and ungifted critics. He realizes that a man may be absolute master of triple counterpoint, but this knowledge alone will not make him a great composer. Then he will possibly draw a comparison between his own work and that of the composer. It may dawn upon him that he too can claim to rank as an executant and artist, if he really has something to say. By degrees he will build up a school in which he himself will be both teacher and pupil. He will test much, he will compare voluminously, and he will be continuously holding courts of inquiry. He will know that his work does not consist in drawing the blue pencil through errors, and giving a good mark for accuracy, because he aspires to be among the artists of the world; in a word, he finds he must translate the truth or falsity of one art through the medium of another.

Learning How

And how is this terribly difficult thing to be done with no accepted formula to guide the way? To work under a critic of great experience, and to profit by advice, would certainly be of practical value, but the successful critic has little time to teach a younger aspirant, and he would hardly know where to start if he did, so novel is the idea. Yet the years go on, and critic succeeds critic. Many of them learn a new profession in the exercise of their duties. Some do their duties and do not trouble about learning their profession! But the man who makes a real success of the business has a big task. He has to stimulate attention

where it falters, and supplement knowledge where it is insufficient. It is not for him to command but to interpret. With the aids of quick judgment and clear terminology, he works out his analysis, founded on his definite standard of taste.

How magnificent it sounds, and how difficult to acquire and accomplish! And how very much at sea does the man feel in his early days of music criticism! This being so, there is reason why critics should be taught and qualified for their work just as any other profession is taught. Why should he, who takes such a highly important place in the scheme of music progress, be compelled to find his own salvation?

A Plan of Study Suggested

Something of the need of the music critic was realized about twenty years ago by a certain Englishman named Dr. Braddon, who suggested that music critics should go through a form of examination, and some attempt of the kind was made at the Berlin Seminary of Music some years ago by Dr. Altmann. But these were both tentative efforts. A more important move was made in 1908 by M. D. Calvocoressi, of Paris, a thoughtful and well equipped critic, who read a series of papers on the subject of the education of the music critic at the Paris "Ecole des Hautes Etudes Sociales." He advocated a course of training which should be divided into two branches. The first to comprise history of music and musicians (schools, periods, forms, styles, works, taste), the chief aim being to supply the pupil with sources of information. The second branch would have to do with the technical science of music, but it would not be taught as it is taught to a composer, for the critic is not required to write a fugue nor plan a symphony. His chief aim is to be so equipped that he will be quickly perceptive of musical matter and form, and have the power to analyze broadly and accurately. In M. Calvocoressi's estimation, the embryo critic required many practical exercises in listening, reading, and recalling. The teacher would not dwell upon harmony and counterpoint, but lay great stress upon rhythm and rhythmical analysis, also harmonic analysis, as this would be the key to the proper understanding of idiom and architecture. Another part of the study would be directed toward showing how opinions are formed, of teaching him to inquire deeply into accepted opinions, and making him discover how much each one influenced the general principles he is following.

This is the substance of the teaching of music criticism as laid out by M. Calvocoressi. It is obviously founded on the experience of working criticism, such criticism as a journalist critic has not infrequently had to teach himself with great pains.

Many will probably doubt that music criticism, being a matter of keen personal discernment, can be taught at all. But if courses of study such as the above were generally instituted, and the music critic studied and graduated, as any music student is expected to do, great centres of music would probably find that reliable music critics would not be so few in number.

Such methods remain to be proved, but pending graduates from any future schools for critics, our young generation of amateur musicians might exercise some curiosity about the subject, for "criticism is the means whereby an art becomes conscious of itself," and there is much more in its practice than is generally imagined.

DOGMATISM IN THE VOCAL PROFESSION

By EDMUND J. MYER

[A veteran vocal teacher, Professor Myer, gives below a few helpful thoughts and axioms for students of voice.—Editor's Note.]

THE science of voice is today in many respects a hundred years or more behind the times. On the other hand, the art of song is well up to date.

With the coming of every decade, almost, I might say, of every year, the eternal spirit of progress looms up before us, and with gigantic power drives, or should drive, us to new interpretations and to broader views of the science of voice—as of every other science. This is especially true of those who are longing to know the truth, and if possible the whole truth.

Modernism in the spirit of progress stands for freedom of thought and action in the science of voice, as well as in all other sciences. Modernism in the spirit of progress stands for the very opposite of the prevailing dogmatism of the vocal profession. It stands as directly opposed to many of the deadly, depressing traditions of the profession. Dogmatism, assertion without proof, and the traditions of the profession, stand as a great Chinese wall in the way of universal progress in the science of voice. Therefore, I say that the science of voice is in its infancy. On the other hand, the art of song is well up to date. Many so-called artists interpret words and music artistically with voices that are far from being a credit to themselves or to their profession; and yet we know that many of them started with promising voices. How are such things to be accounted for?

The Message of 1918

With the coming of 1918 we are summoned to a quest of the truth, to a search after the truth which is eternal and changeless. There is an interesting paradox in this quest of the changeless. We shall find the changeless only as we ourselves are willing to change. We reach the truth by a series of continual adjustments to new light.

Unfortunately, however, the vocal profession dwells too much on the lowlands of tradition, is buried too deep in the valleys of the prevailing custom. To win, we must climb the heights of modern progress. In the science of voice there is a sphere or a plane of investigation, of knowledge far above the learning or the teaching of the old schools. To deny this would be to deny progress in the profession; would be to deny the ability of the pro-

fession to lift its head out of and above the rut in which it now so largely moves.

There is no tragedy more deadly to the spirit of progress than to stand in the presence of a great truth and not be able to see; to be so mastered by custom as not to know the psychic moment when it comes. "This is the tragedy of the unperceived." Do not ask yourself, "Is this the custom?" but, "Is it right? Is it true?"

Fortunately, there have been at all ages a few who have risen above their surroundings, a few who have stood head and shoulders above the prevailing level of their profession, a few who have not been the slaves of custom and tradition.

Helpful Axioms

The following axioms should appeal to all who believe in modernism, the spirit of progress, in the science of voice: In the science of voice there is no definite knowledge except that which is born of experience, practical experience. In the correct production, development and control of the singing voice there is no strength properly applied except through movement.

All correct technical study of the singing voice must develop beauty and variety of tone, as well as power and control.

Artificiality in the singing voice is not art.

The nearer the approach to nature, the higher the art.

Conditions That Determine Tone

Beautiful artistic tone is the result of certain conditions demanded by nature. These conditions are the result of form and adjustment—form of the resonance cavities and adjustment of the parts, especially the organ of sound, the larynx. Form and adjustment to be right, must be automatic, and never the result of direct local effort; must be the result of a correctly trained body, of a correct use of all the forces with which nature has endowed man for the production, development and control of artistic tone. All this must be and can be the result only of free, flexible, vitalized movements; movements which arouse and apply all the forces of the singer—physical, mental and emotional, body, mind and soul, in a scientific, natural manner. A stiff, set, conscious, static condition defeats the whole process of artistic tone production.

Responsibilities of Teacher and of Pupil

The teacher must see, hear, and feel the tone of the pupil. Must see with his mind's eye the form, must hear the quality or timbre, and must feel the thought or emotion expressed by the tone. The teacher to be successful must feel in his own physical, mental and emotional nature every tone, good, bad or indifferent, produced by the pupil.

The pupil to be successful must finally be able to think, feel, see, and hear his own tone in advance of its production. This can be the result only of free, flexible movements which make it possible to arouse physical, mental, and emotional vitality and energy along the lines demanded by nature; and nature, it should be remembered, is the greatest teacher the world has ever produced.

RIISING HIGHER

(Continued from page 36.)

table, unkind thoughts. The brain reaches out after the dark. Such a life radiates only gloom.

Some minds are like a curiosity shop, containing things of considerable value mixed with a deal of rubbish. Everywhere we see people who are handicapped, doing things to disadvantage because they never will let go of anything. They are like the overcareful housekeeper who never throws anything away for fear it may be of future use. The practice of throwing away rubbish is of inestimable value. It behooves us to get rid of all mental rubbish.

One of the greatest accomplishments of the finest characters is the ability to order the mind to exclude from it all thoughts of criticism and jealousy—thoughts that bring friction and discord into life, thoughts that depress, inhibit, darken. Let none of us, therefore, in the noble profession of music countenance or harbor such mentality. No mind can do good work or expect development when clouded by unhappy, distrustful or destructive thoughts. The mental sky must be clear, or there can be no enthusiasm in work or study; no brightness, clearness or efficiency in accomplishment.

Our mental faculties are given us for the treasuring of high purposes, grand aims, noble aspirations. Man was not created to express discord, but harmony; to express beauty, peace, love and happiness; wholeness, not halfness; completeness, not incompleteness. Bitterness in the heart is like unto the heaven which works its way through the entire system. The constant dwelling on bitter things saps vitality and lessens ability to do something worth while. This is the enemy of our youthfulness, our happiness, our success. Let our minds be large, hopeful, generous, charitable; there is room for all; no one need have a gain at the expense of another's loss. Good eliminates bad; the higher shuts out the lower; the grander affection excludes the lesser. Good is always more than a match for the bad. "Right is Might."

Let us, therefore, one and all of the musical profession, keep so saturated with hopeful, constructive thinking that not only we ourselves are benefited, but that our pupils, our friends, are also helped to greater peace of mind by the reflection of our brightness, our hopefulness.

REVIEW OF NEW MUSIC

THE WILLIS MUSIC COMPANY, CINCINNATI, OHIO

T. Carl Whitmer

Two part songs for men's voices, "The Reapers," "The Song of a City," both of them vigorous, full of rhythmic energy, and so written that the voices make their most telling effects. "The Song of a City" requires a piano and an organ, and there are unaccompanied passages as well, giving it plenty of variety. "The Reapers" is shorter, but it works up to a strong climax at the end.

CARL FISCHER, NEW YORK

Claude Warford

"Earth Is Enough," song, with a fine poem by Edwin Markham. This is strong and broad concert song with a moral and emotional appeal and giving the singing splendid opportunity for great effects.

"Pieta," song, with a semi-mysterious, semi-religious ballad by Anne W. Young. This odd and romantic poem with dark hued music will find its place on recital programs.

"Lay," song, with bright and poetic verses by Clarence Urmy. This fresh and spontaneous melody has a kind of Mendelssohnian smoothness that will please singers and hearers alike. The accompaniment has sparkle and fullness at the same time.

"Dream Song," with words of an oriental tinge, set to appropriate music of a kind heard in southern Spain and Morocco. The minor tonality and the vocal turns in the Malaguena style give this song an atmosphere seldom found in American or English songs. It is not very easy to sing properly.

THOMAS W. TRESIDDER, SEATTLE, WASH.

"Marching Through Germany," a patriotic song, written and composed by the publisher, and dedicated "to all patriotic sons of Uncle Sam." Sad tears of parting from his beloved girl trickle through noble impulses and chest heavings of the brave lad when he departs, vowing that "Kaiserland will be wiseland when we're through with Germany." The song is a march and a onestep in 2-4 time. The heart of Thomas W. Tresidder, author, composer and publisher, beats true. Unfortunately, it is more than one step to Germany. Secretary Baker has divulged that it is 3,000 miles away. At present a great many of these dire threats are like Macbeth's air drawn dagger. There is time enough for "Marching Through Germany" to be popular as a song before the lads in khaki onestep to it across the bridges of the Rhine.

CLAYTON F. SUMMY COMPANY, CHICAGO

William Lester

"The Birth of Love," a cantata for chorus of mixed voices, with soprano, alto, tenor and bass solos, and organ accompaniment. The text is by Mary Louise Dawson, with a few biblical quotations. This work has a variety of uses. It is a cantata, parts of it can be sung as anthems, and there are solos that can be used on various occasions. The whole tone of the work is religious, both as to words and as to music. Moreover, the part writing is good and evidently the work of a skilled musician. Monotony is avoided by contrast of rhythm and tonality, and the choruses themselves are full of variety. A tuneful, well written work of this nature ought to be in demand everywhere.

Ernest H. Sheppard

"A Twilight Serenade," for the organ, one of those melodious and quietly expressive numbers which fit into the church service so well at times. Any organist can play this little interlude. It is registered for a three manual organ, but it could readily be played on a small two manual instrument.

ARTHUR P. SCHMIDT COMPANY, BOSTON

Harold V. Milligan

Music to five lyrics by Sara Teasdale, called, respectively, "Less Than the Cloud," "Her Voice Is Like Clear Water," "Pierrot," "Twilight," "You Bound Strong Sandals on My Feet." They are vivacious, light, bright and cheerful, full of vocal melody that is charmingly accompanied. These accompaniments are a little too difficult for the amateur, but they give a pianist fine scope.

Clarence E. Rolfe

"Songs of Sundown," being an album of five songs with words by Frank Howard Kidder. The names of the five songs of sundown are: "Winter Reverie," "The Herdboy's Song," "Forgetting," "Moon Spirits," "The Breath of Night." There is an earnestness of feeling and sobriety of expression in all these five songs which will recommend them to the more cultured musical public, but they are

hardly likely to rouse much enthusiasm, as they lack the dramatic and brilliant characteristics of songs that carry all before them. The composer is right, of course, in writing in this manner for twilight songs. They are not foot-light songs, and their appeal will be all in good time under the right conditions. A good singer can make much of these musicianly songs. The words should be distinctly pronounced, for they are perfectly wedded to the music and make intelligible what the composer has done.

OLIVER DITSON COMPANY, BOSTON

Franz C. Bornschein

"The Maypole of Marymount," a choral ballad for women's voices, with text by Frederick H. Martens. The story is interesting and ends with the lovers united after the Puritan governor had threatened to punish them for dancing around the maypole. The music is fresh, vigorous, thoroughly practical for the average chorus, tuneful and attractive. It can be given with full and brilliant piano accompaniment as published in the vocal score, or it can be done with the orchestral accompaniment the publishers have provided. It takes about twelve minutes to perform, and in addition to the chorus of women's voices, it requires two solo voices, soprano and baritone. Even the smallest of choral societies in out of the way places will find this pleasing work within reach.

William Lester

"Ballad of the Golden Sun," a ballad of the conquest of Peru by Pizarro, text by Frederick H. Martens, music for men's voices and soprano solo. This stirring and romantic cantata for men's voices requires about twenty minutes to perform, and those twenty minutes will be well spent, so far as the singers and the hearers are concerned. The music has attractions of its own, fortunately, and the success of the cantata will not depend on every member of the audience hearing every word of the text. The story is interesting, too, but its greatest value has been in inspiring William Lester to write ringing, broad, dramatic and melodious music. There are passages in the music which will require careful rehearsal to get unanimity in the broken rhythms, but the work on the whole is only moderately difficult and it is well within the powers of the average male choral organization. Orchestral parts may be hired from the publishers in case the producing society desires more than the excellent piano accompaniment.

Arthur Hartmann

"Six Pieces for Violin and Piano," op. 28. The violin part throughout is written in the first position and kept within the technical powers of those who have not gone very far on the way to become concert violinists. Though the task of the player is comparatively light, that of the composer of child music is more difficult. It is easy enough to write easy music, but not so simple to make that easy music attractive. Arthur Hartmann fortunately possesses the gift of melody. His little pieces are genuine tunes which would not be bettered by elaboration. The names of the pieces are: "Swing Song," "Indian Summer," "The Love Letter," "Waltz," "Caprice," "Dance of the Aborigines." Each piece is fingered and bowed, and there are directions and expression marks in abundance.

Fay Foster

"Sing a Song of Roses," a very tuneful and pleasing song, full of youth and springtime, with love and blossoms by the way. It has the open, unaffected and buoyant spirit of an old English May morning ballad.

Pietro Florida

"The Nun," not a sad and serious song of pensive contrition, but a mildly humorous poem by Leigh Hunt with dainty and melodious music by a modern American. There have been numerous settings of "If You Become a Nun, Dear," but there is always room for another good setting, such as this.

Bryceson Trehearne

"Remember Me When I Am Gone Away," an impressive and sombre setting of a gloomy poem by Christina Rossetti. This very modern composer has recently revealed his rich and daring harmonic works to New York and has been immediately received as a musician of distinction and earnest purpose. This serious song can hardly be popular with the masses. It belongs on the recital programs of artists.

Marshall Kernochan

"Summer Dawn," a beautifully written concert song with an accompaniment that allows a good pianist to make the instrument sound well. The voice part gives the singer plenty of scope with its sustained notes on good vowels. William Morris wrote the poem.

MUSIC IN THIS NUMBER

"Content," by Theodora Sturkow-Ryder

This simple little song needs no lengthy explanation. It is a mood picture, vocally grateful, and with a harmonic dress as effective as it is original and unhackneyed. It shows the hand of the trained musician in every measure.

Beginning Next Week PIANO LESSONS ON MASTERPIECES

by Alberto Jonas

A series of practical piano lessons, written especially for and published exclusively in the MUSICAL COURIER, and devoted to the complete elucidation, musical and technical, of the famous works of Bach, Beethoven, Liszt, Schumann, MacDowell, and other standard masters of piano composition, the first of which will appear in the next number, February 7, with others to follow at intervals.

CONTENT

Theodora Sturkow-Ryder.

De-cem-ber sits a-loft the sky and plucks the snow clouds

win-try fleece I hear his snarl-ing hounds go by, I hear his snarl-ing hounds go by, but

in my house is peace—but in my house is peace The

frost is pattern'd on the pane the shiv'-ring storm runs bare a-bove, the tree are na-ked in the lane, the

tree are na-ked in the lane, but in my house is love, but in my house is love.

OPINIONS OF THE PRESS

Maria Conde, "Soprano of Amazing Top Notes"

Among the newcomers at the Metropolitan Opera House this season is Maria Conde, coloratura soprano, who made her first appearance there as soloist at a Sunday evening concert. What the New York papers said of that and a subsequent appearance at one of these concerts may be judged from the appended critiques:

Maria Conde, a debutante, quite took the public by surprise when she soared aloft into tonal altitudes beyond the normal range of coloratura sopranos. Miss Conde is the daughter of one of the most distinguished living Egyptologists, Professor Colborn of the University of Pennsylvania, and only twenty years old. It was Frank La Forge, by the way, who "discovered" her remarkable natural gifts. To judge from the performance last night—and Miss



MARIA CONDE,
Coloratura Soprano.

Conde was obviously nervous—her's is a voice of exceedingly light texture, but of fine quality throughout and of peculiarly clear resonance even in its loftiest reaches. In the "Ah, non guinge" aria from Bellini's "Sonnambula," as also later in the "Bell Song" from "Lakme," the youthful American singer and poetess emitted several long drawn-out natural notes above high C, which, despite the gossamer texture of the tone, had distinct musical value and vibrancy. In the "Caro nome" aria from "Rigoletto," she even took a sky-scraping F sharp. There were evidences in her singing, moreover, of decided musical sensibility and intelligence. Her future is, indeed, a bright one.—New York American.

Miss Conde has a voice of appealing quality and won an ovation by successfully finishing with G above high C and by mastering high E.—New York Evening Sun.

She displayed a voice of great purity and flexibility and not a little warmth.—New York Tribune.

Miss Conde has a remarkably clear, high voice, with fine technique and really a wonderful upper voice. . . . she sings very well and certainly has a future.—Brooklyn Standard Union.

She has a beautiful, fresh voice and displayed skill in coloratura singing.—New York Herald.

Maria Conde, a newcomer to the Metropolitan stage, made her debut as a coloratura soprano, singing the "Ah, non guinge" from "La Sonnambula" with a correctness of style not often combined with a voice so young and fresh, and finishing with a top note, G above high C, that brought a quick ovation. She again soared to high E in an encore, "Love Has Wings," and these upper tones, always of musical quality, were won without sacrifice, as usually happens, of a true, even scale below.—New York Times.

. . . hers will develop into the voice of a generation. Even now it has astounding qualities.—New York Evening Sun.

Miss Conde has a truly delightful voice and sang with much charm.—New York Morning Telegraph.

Maria Conde, the young American coloratura soprano of amazing top notes, . . . —New York Times.

Leginska "Triumphs" Again in Buffalo

Playing a return engagement from last season, Ethel Leginska again swept Buffalo music lovers off their feet with her superb playing. Following are excerpts from the press notices.

ETHEL LEGINSKA AT THE PIANO SCORES TRIUMPH.

It is a mistake to compare pianists, though Leginska is frequently likened to Paderewski, probably on account of her prodigious technique and wonderful tone. She is less noisy and far more interesting than her elder confrere. An artist must shine through his individual attributes and this artist's great assets are her originality and creative ability. Her interpretations are strongly per-

sonified and she exerts a magnetic influence which never fails to fascinate.—Buffalo Express, January 9.

ETHEL LEGINSKA RECEIVES OVATION.

She possesses amazing technical facility and is undisputedly an artist of the highest type. While her pianissimo effects are exquisite in their delicacy and perfect clarity, she also plays with a dramatic force which is astonishing. She triumphed over colossal difficulties which obliterated all idea of mechanism and held the audience spellbound.—Buffalo Evening Times, January 9.

WINS BIG TRIUMPH IN PIANO RECITAL.

ETHEL LEGINSKA SHOWS REMARKABLE ABILITY IN EXCELLENT PROGRAM.

Ethel Leginska triumphed brilliantly in Elmswood Music Hall last night when she presented a recital that gave her opportunity to reveal her marvelous mastery of the piano. It was in Liszt's "Mazeppa" that Miss Leginska reached a magnificent climax. Her interpretation of this showed moments of inspiration that clearly found sympathy with the audience. The breathless tempo was dazzling because of the faultless display of technique.—Buffalo Evening News, January 9.

Two Alda Triumphs

There are two roles, identified with the art of Frances Alda in the minds of music lovers in the metropolis, and these are the Princess in Rabaud's "Marouf" and the title role in Zandonai's "Francesca da Rimini." In both these parts, Mme. Alda has sung since their premiere in this

"PILZER A MASTER"

The Chicago Evening American said this of him recently, and stated further:

"Unheralded, this young master, and the word master is not an exaggeration, instantly won the unqualified favor of his public. Scarcely had he drawn the first luscious tones of the adagio in the Handel sonata than a current of sympathetic understanding joined the audience in a common pleasure. Mr. Pilzer is certainly easily one of the most interesting violin personalities before the world today. His tone is ample, warm, soulful, colored with much distinction."

The Chicago Tribune said:

"He is a good violinist, by any measure. Nobody's tone is cleaner—not even Zimbalist's. He selected a good medium for his beginning—Handel's E major sonata; and he played it with purity, fullness, sane simplicity."

The Chicago Journal said:

"Pilzer's great merit is an entirely clear, clean tone."

The Chicago Daily News said:

"Mr. Pilzer is a brilliant performer, endowed with a very fleet and facile technique and with much musical taste. . . . His performance of the last movement of the Bruch G minor concerto was a virtuoso feat in the apparent ease with which it was played and with the plastic clarity of its reading."

Management:

DANIEL MAYER, TIMES BLDG., NEW YORK CITY

country. Excerpts from the various metropolitan papers regarding her splendid art and fine singing are appended:

Mme. Alda was an entrancing picture as the Princess and last evening, being in excellent voice, sang the music with great effectiveness.—Journal.

Frances Alda gave an admirable impersonation of the Sultan's daughter, singing in good voice with adequate expression. She was a lovely picture.—Evening World.

Frances Alda, who appeared as the Princess, sang well. . . . —Evening Telegram.

Mme. Alda was a Princess of much grace and beauty. . . . Nor has her voice been lately heard to better advantage.—Evening Sun.

Frances Alda, in the role of the Princess, never looked better and displayed a lightness of interpretation which was more than gratifying to many who would not have suspected that she possessed it. She sang well.—Morning Telegraph.

Mme. Alda is most prepossessing in her quality of Oriental princess, both in appearance and in action.—Times.

Mme. Alda accomplished a great deal in the limitations of a role. . . . Her voice, exquisitely tempered to the delicacy of the music, was heard to great advantage. . . . and she acted with grace and humor.—American.

Mme. Alda as the Princess was heard to good advantage. It is a role that is fitted to her voice. . . . She sang her music with beautiful voice and acted her part with temperament.—Herald.

Mme. Alda was excellent, . . . and in the last two scenes she displayed a new beauty such as is perhaps possessed by no other

opera singer in existence. Never, too, had she acted with such abandon.—Tribune.

There are many beautiful things about "Francesca." Mme. Alda and Mr. Martinelli, as the youthful lovers, had many lovely passages, and both sang extremely well.—Herald.

Her Francesca is meritorious and interesting, and in the third act reaches a high plane of expressive delivery.—Sun.

Mme. Alda not only sang her difficult part admirably—she was in her best form vocally—but brought more vitality and movement to her impersonation than last year.—American.

Mme. Alda showed grace, charm and truly sympathetic quality in her impersonation of Francesca.—Times.

The music is melodious and affords Frances Alda one of her best opportunities. She sang charmingly yesterday and looked very lovely in her Florentine draperies.—Morning Telegraph.

Mme. Alda, who appeared as Francesca, sang her music with commendable correctness and her bearing conformed to the traditions of the character. What she did appeared to have been carefully thought out.—World.

Mme. Alda is a gracious Francesca.—Tribune.

Frances Alda was a lovely and impressive Francesca.—Evening World.

Applause for Dorothy Fox

"A beautiful natural quality of voice, a well grounded technique, a reposeful stage presence and an obvious intelligence," were some of the attributes which made for the success of the New York recital which Dorothy Fox gave in Aeolian Hall, on January 7, according to the New York Evening Mail. The same paper predicts for her "a successful career as a concert singer," commenting upon her "good command of the legato style." Appended excerpts from various other metropolitan papers likewise have much to say in praise of her work.

Dorothy Fox displayed a voice of surprising quality. Comeliness came to her aid too—though she rarely needed it. . . . There is a



DOROTHY FOX,
Mezzo-soprano.

richness to it (her soprano) especially to her middle register which promises much.—Evening Sun.

Miss Fox possesses a voice of marked richness of timbre, and a good deal of interpretative ability. The audience was of good size and displayed a sympathetic interest.—Tribune.

Miss Fox disclosed a voice of excellent quality and a tone of good production. . . . She showed taste and sentiment in her interpretations.—Sun.

Miss Fox showed at once a voice of beautiful quality and a warm, full, open tone.—Times.

Miss Fox possesses an agreeable voice and her singing gives evidence of careful training. In phrasing, Miss Fox displayed considerable taste.—Globe.

Not every singer, surely, even among those who have won wide recognition in the musical world, could have induced as many

CLAUDE

MUZIO

MAURICE DUMESNIL

PIANIST

PASQUALE AMATO

SOPRANO

Metropolitan Opera Co.

Management: HAENSEL & JONES, Aeolian Hall, New York

FIRST NEW YORK APPEARANCE, CARNEGIE HALL, FEBRUARY 7, AT 3 O'CLOCK

Metropolitan Opera Company, New York

Management: Metropolitan Musical Bureau
Aeolian Hall New York

OPINIONS OF THE PRESS

persons to leave their happy homes in weather so uninviting. Miss Fox has a mezzo-soprano of pleasing quality which she uses to good advantage. . . . Her middle register is sufficiently mellow and vibrant. . . . Her diction left little to be desired.—American.

The concert singer has one of those rarely genuine mezzo-soprano voices of dark timbre and sympathetic in the low voice, and with these the flexibility of a lyric soprano in the higher register.—Deutsches Journal.

Another Who Understands Composer Ornstein

It is rare to find in the smaller cities of the United States a daily paper which devotes appropriate space to musical events of a serious character, but even more seldom one finds a paper which takes the trouble to have its musical reviews written by a critic who understands the tonal art. Such an exceptional paper is the Youngstown, Ohio, Daily Vindicator, for which Walter E. Koons supplies the critical comments of the musical events that come to that city. When a critic is able on a first hearing of composer Leo Ornstein to understand the purpose of that innovator's art and to give him credit for serious intentions, instead of simply joining the chorus of unthinking critics who deride the efforts of an original young man like Ornstein, such an independent reviewer stamps himself as an individual of thought, knowledge, and fairness. While Mr. Koons was especially enthusiastic about Ornstein's playing of standard works, it is his remarks on the specific Ornstein style of composition that the MUSICAL COURIER is inclined to quote on this occasion:

We had come prepared for something unusual, but found that we had underestimated the occasion. Tons of hard, sharp dissonances came crashing upon our ears and, for an instant, we were actually stunned. Myriad tones and overtones battered through our ears and the nerve-racking concussion of cacophony deprived us of our senses. As consciousness returned we were seized with a giddy and irresistible impulse to laugh and were not the least amazed to find others doing the same thing. But gradually we began to sense the psychological force of this weird riot of sounds. This was a funeral march, we should listen seriously—and then we began to hear—no, it must have been that we began to feel—a sickening sensation of inexpressible sorrow, unutterable anguish, terrible, heart-piercing grief. It was all a blurred impression, a horrible nightmare of mental torture. There was no honey coated funeral march; it was all too realistic, and this evidently was exactly the feeling that Ornstein intended to convey.

The "A la Chinoise" was another wild jumble of sounds, but so arranged as to produce an entirely different effect. This was an impression of Chinatown. Have you ever wandered curiously through Mott street and Pell street on a sultry summer night, heard these jibbering, jabbering, excited, expostulating Orientals chattering and screeching at one another from all directions? If you have seen Chinatown, heard Chinatown, and smelled Chinatown, you could certainly enjoy this clever caricature.

Now, to our ears, this is hardly what we would call music, but one who can so uniquely and forcibly express himself in terms of sound is truly worthy of serious consideration. Ornstein is brutally expressive, but he is expressive and has a soul that feels deeply and for these reasons we dare to call him a genius. That hallucinations such as the "Funeral March" and "A la Chinoise" will live to be called music we somewhat doubt but of course that altogether depends upon what we mean by music as years come on. Ornstein is a musician of unusual accomplishments, and a mighty intelligent and clever fellow, after all. He has new ideas and is working them out in his own way and is bound to arrive at something really worth while. He is young; he is sincere; he is enthusiastic over his ideals that one is forced to admire his efforts. Ornstein is experimenting with self-expression and when he masters his own style we expect great things of him, for we believe he really has something important to say. His "Berceuse" we have heard often enough to like unfeignedly; it is truly a beautiful work and proves that beauty, too, as well as ugliness can be expressed in dissonance. That Ornstein, in this "Berceuse" is most promising of his attaining that which he is striving to express in composition. As a pianist Ornstein is a technical wizard and a genuine poet. We have never heard such exquisite playing as Ornstein's artistic and poetic interpretation of the "Liebestraum." Such subtle shadings of rich, warm, virile tone, gorgeous and opalescent coloring, and positive musicianship, thrilled us with delight.

Eleanor Spencer Acclaimed by Baltimore Press

Eleanor Spencer, the pianist, won a great success in her first appearance in Baltimore at the Peabody Institute Chamber Music concert, on Tuesday evening, January 8, when she played the piano part in Robert Schumann's E flat major quartet. The following are from the Baltimore daily papers:

Miss Spencer's playing was characterized not only by a brilliant technique but also by emotional depth. She impresses one as a musician of the utmost sincerity, inspired by high ideals and possessing the power of realizing fully and projecting the spirit of a composition. Her reading of the piano parts of the Schumann work was especially notable for its spontaneity and freshness.—Baltimore News, January 9.

Miss Spencer's art during the entire performance of the quartet was most skillfully held in its proper relation to that of the other players. Her work, however, was marked by a great deal of style, a good rhythmic freedom and often by a real brilliance. She played always with fine authority and with the sympathy that vitalizes all performances of this character, and made a most agreeable impression on one of the largest audiences that has assembled at any time to enjoy these informal presentations of chamber music.—Baltimore Sun, January 9.

Interest was also added to the occasion by the appearance for the first time in Baltimore of Eleanor Spencer, a young pianist of singularly mature power and poise. She played the beautiful piano quartet in E flat major, by Robert Schumann, in a masterly manner, with great finish, polished technique and wonderfully sensitive appreciation of the effect of the ensemble.—Baltimore American, January 9.

Miss Spencer's clear, firm playing and sense of rhythm were her outstanding characteristics.—Baltimore Star, January 9.

Detroit Praises Rothwell's Work

Walter Henry Rothwell, the conductor, had hardly finished his engagement to the Cincinnati Symphony Orchestra before he was summoned to Detroit to conduct four symphony concerts with the Symphony Orchestra of that city. The best proof of the success which attended his work there is to be found in the fact that, after completing his first concert, he was immediately asked to direct four more concerts than originally planned, eight in all. The following extract from the Detroit Free Press of Saturday, January 12, is only typical of the tone adopted by all of the Detroit writers:

ROTHWELL ERECTS GENUINE SYMPHONY.

MAGICAL CHANGE IN DETROIT ORCHESTRA UNDER BATON OF VISITING CONDUCTOR.

For three years or thereabouts, the organization known as the Detroit Symphony Orchestra existed as a company of good individual players. Ossip Gabrilowitch took charge of it for four days, and made it a good company of players. Walter Henry Rothwell drilled it for another four days, injected some of his own musical enthusiasm and insight into it, and yesterday afternoon at the armory presented it to its public as a genuine symphony orchestra. Previously, Mr. Rothwell had promised that the program he was

to offer would be given by the band in a way that would be considered creditable in any place and before any audience; he made good on his promise.

The work the organization did was better than those who had watched its course dreamed it ever could possibly accomplish. If people who are interested in orchestra music in Detroit will attend the concert in the armory this evening to hear the repetition of the program given yesterday they will have an experience worth encountering, and they will readily understand why those present at the first hearing lingered after the program to gather in little clumps and discuss the magical change that had come over Detroit's orchestra, giving it power to thrill and hold listeners tense through the sheer beauty and power of its interpretations.

The works chosen by Mr. Rothwell for presentation were Dvorik's "From the New World" symphony, Liszt's "Les Preludes," and Grieg's "March of Homage," from "Sugard Jorsalfar." Throughout the whole of the program the conductor drew a great deal of vibrant beauty from the strings and exacted a fine flexibility. The interpretation of the symphony was in ample mode and gratifying in its convincing climaxes and sympathetic portrayal of mood. At the risk of appearing guilty of extravagance, the reviewer ventures the assertion that "Les Preludes" has never received a more scholarly, or a more thoroughly delightful reading by any conductor who has visited Detroit. There is, of course, no possible comparison at present between the magnificent Philadelphia Orchestra and the Detroit Orchestra, and yet with less than twenty-four hours separating the great Tchaikovsky program of the former from the efforts of the latter, listeners plainly experienced no sense of anti-climax, and their enthusiasm after the closing number, the Grieg march, given glowingly and opulently, was insistent and intense.

Gilderoy Scott, "Past Master of Oratorio"

Gilderoy Scott's work in "The Messiah" at the recent performance given by the Evanston Musical Club was spoken of as follows by the Music Leader:

She (the soprano) was unfortunately overshadowed by the contralto, Gilderoy Scott, a recent comer to this part of the country. Mme. Scott is an Englishwoman, possessing the traditional English contralto. It is a remarkable voice, reminding of the tone of an organ, so rich and full it is throughout. She is past master of oratorio and sang the "He was despised" with a dignity and depth of feeling which made it something long to be remembered. Her voice is unusually flexible for so great an organ and her "O Thou that tellest" was on the same high plane of excellence as her remaining solos.

Lambert Murphy in Wheeling

Lambert Murphy made his first appearance in Wheeling, W. Va., on Friday, January 4, in a joint recital with Louise Homer. His program included a group of French songs by Debussy, Paulin, Aubert, Fourdrain, aria from Massenet's "Griselidis," five familiar English songs, and closed the program with Mme. Homer in the duet "Home to Our Mountains," from "Il Trovatore."

There was a width of range and a youthful freshness in his voice that were captivating. He is an intelligent singer, too, for his phrasing was faultless. Murphy carries himself well and sings with ease and grace. He is a singer whom we would place well to the fore among American tenors and one of whom we believe the world will hear more later.—Wheeling (W. Va.) Register.

Pilzer Called "Master" by Critic

In this day of violinists, Maximilian Pilzer is holding his own. Proof of this might be gathered from the admirable notice he received from the Chicago Evening American:

Unheralded, this young master, and the word master is not an exaggeration, instantly won the unqualified favor of his public. Scarcely had he drawn the first luscious tones of the adagio in the Handel sonata than a current of sympathetic understanding joined the audience in a common pleasure. Mr. Pilzer is certainly easily one of the most interesting violin personalities before the world today. His tone is ample, warm, soulful, colored with much distinction.

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(Next Biennial Meeting N. F. M. C. to be held at Peterboro, N. H., in 1919. Everything pertaining to the programs for that occasion must be referred to the N. F. M. C. executives, Mrs. MacDowell standing ready to carry out the dispositions of that association only.)



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A splendid climax to his work of the evening was achieved by VIVIAN GOSNELL, the basso of the evening, in his inspiringly dramatic rendering of "Why Do the Nations" sung with entire ease at a tempo which would have been the Waterloo of any singer with less perfect command of breathing and the art of singing. For a basso his higher tones were of a melodiousness that proved something of a surprise, his deepest tones musical.—*The Advertiser*, London, Oct., January 2, 1917.
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OPINIONS OF THE PRESS**Sundelius in Concert**

At New Haven, Conn., Marie Sundelius was the recipient recently of the following tributes:

The third concert of the New Haven Symphony Orchestra, under the direction of Prof. Horatio Parker, attracted a numerous audience. Mme. Sundelius, soprano of the Metropolitan Opera Company, made a distinct impression. Her voice is exquisitely clear and crystalline, of ample volume, and handled with artistic grace and skill. She sang with the orchestra "Dovo Sono," from the "Marriage of Figaro," with purity and beauty of tone, and fine expression, which earned her repeated recalls. Later she sang Liszt's "Die Lorelei" and Prof. Parker's "The Red Cross Spirit Speaks," the latter for the first time in this city. It shows the composer's fine musicianship in its themes and instrumentation. There is a military flavor and dramatic opportunities for the singer which Mme. Sundelius made very effective. As encore she gave Grieg's "Solveig's Song" and did it delightfully.—*New Haven, Conn., Courier-Journal*, January 10, 1918.

Mme. Sundelius' purity and beauty of tone again charmed her hearers, leaving with them a satisfaction and desire always for more. Graciousness of manner and naturalness also did their share in winning friends and admirers. There can be no disputing the fact that Mme. Sundelius is one of the sweetest of singers with high notes of bird-like clarity and a control and shading of tone which mark strongly the special artistic characteristics of this singer's art.—*New Haven, Conn., Leader*, January 10, 1918.

New Choral Society; Koemmenich, Conductor

Louis Koemmenich, formerly conductor of the Oratorio Society, evidently took with him into exile many of the best voices of the old chorus, and has reinforced and developed them to such an extent that the total quality of the New Choral Society is already superior to that of the parent organization. The cruel intervals of the ninth symphony had no terrors for Mr. Koemmenich's singers last evening, and the most difficult passages were attacked with confidence.

The New Choral Society also appeared to advantage in the



LOUIS KOEMMENICH,
Conductor.

Brahms "Song of Fate," which revealed new beauties under the baton of Mr. Koemmenich himself.—*New York Evening Mail*.

As for the chorus which Mr. Koemmenich has trained, it sang its difficult music with admirable volume, balance and precision. But it was best to be judged in the Brahms "Schicksallied," which preceded the symphony. Here it displayed a notable smoothness of tone and accuracy in the finest shadings. Mr. Koemmenich obtained a thoroughly fine effect from his orchestra. The Brahms "Tragic Overture" opened the program.—*New York Tribune*.

The new chorus of 150 contains some veteran oratorio singers; the organization sang with spirit as well as discipline, following its leader, Mr. Koemmenich, in the "Song of Fate," and later taking and holding untriflingly the top notes that Beethoven set to Schiller's "Hymn of Joy." The voices "attacked," they went "over the top," as calmly as the composer might have listened to echoes in a seashell.—*New York Times*.

The last was directed by Louis Koemmenich, conductor of the New Choral Society, which he formed last summer after he failed of reelection as conductor of the Oratorio Society. Many singers from that body left in protest and joined the new organization.

While the Choral Society is not so large as the Oratorio, it has many trained singers. The tone, particularly the treble, was excellent. The attack was good and the parts well balanced. The "Song of Fate" and the choral part of the symphony were well handled. The new society has started its society in a promising way.—*New York Herald*.

In Brahms' opus 54, which he himself conducted, Mr. Koemmenich proved to the satisfaction of most of his listeners that he has now at his command a well drilled body of singers responsive to his baton. Cognoscenti expressed the opinion, after listening to the performance of this work and the finale of the ninth symphony, that the male choir, usually the weakest department of the local choral societies, was particularly efficient.—*New York American*.

Another climax of the Philharmonic efficiency was reached in the choral movement which closes the gigantic work. Here the honors were shared by the New York Choral Society of New York, which made its debut on this occasion and covered itself with glory by the way it solved its difficult task. Beethoven here really demands impossible things of the human voice, yet the impossible was achieved.

The "Song of Destiny" was conducted by the leader of the New York Choral Society, Louis Koemmenich, who deserved all the applause he got for his success in whipping the forces into such good shape in so short a time. To be sure, about a hundred of the singers were trained members of the Oratorio Society.—*New York Evening Post*.

Echoes from Welsh's Piano Recital

Seldom does an artist run the gamut of the professional critics' scrutiny without at least one flaw being drawn to the attention of the public. Such was the case at the

recent Hunter Welsh piano recital at Witherspoon Hall, Philadelphia, a few critiques of which are appended:

Hunter Welsh can always be depended upon to present an interesting program. He plays everything with such admirable skill and with such consummate finish in interpretation that his recitals are fully enjoyed by all music lovers.—*Philadelphia Press*.

Mr. Welsh is a virtuoso of distinctive gifts and the lucky possessor of musical temperament of potent appeal. Few recitals of recent record have embraced compositions more diversified or selected with keener judgment. There was a telling clarity of tone, a brilliant grasp of musical essentials and dignified simplicity. The concert was a sterling tribute both to Mr. Welsh's versatility and his inspirational gifts.—*Public Ledger*.

Interpretative ability and rare technic are the two outstanding characteristics of Hunter Welsh. His fingers were almost magical in their creation of pianistic marvels. He was sufficiently poetical in the Chopin numbers and did more than his share by Liszt.—*Evening Telegraph*.

Florence Otis' Maine "Triumphs"

Florence Otis, who had previously sung in Maine, was the soprano of the Chapman concert party in January. Other successful appearances are referred to in some Maine papers:

Florence Anderson Otis is a brilliant soprano, who has a most charming platform appearance in addition to a most magnificent voice.—*Bath Daily Times*, January 10, 1918.

Florence Anderson Otis, soprano, dainty and unassuming, possesses a tone of unqualified richness. She sings with the abandon of a lass, with a spirit that sways those before her. Her rendition of "Moonlight, Starlight," by Gilbert, gave her the greatest range.—*Waterville Morning Sentinel*, January 11, 1918.

Florence Anderson Otis, the coloratura soprano who is so well known and well liked by local audiences, sang even better than usual. Gilbert's "Moonlight, Starlight" was especially well suited to her voice, and was enthusiastically received, while the final duet with Garagusi was also very well taken. Miss Otis always sings with good judgment and her clear, smooth runs and trills are charming.—*The Lewiston Daily Sun*, January 8, 1918.

A soprano with a fine and delicate voice, strong in the upper registers, and with ample range combined with a charming personality, made the numbers of Florence Anderson Otis more attractive than those usually given by the average concert singer.—*Bangor Daily News*, January 12, 1918.

Florence Anderson Otis was at her best, her rare coloratura soprano possessing exquisite sweetness and quality and absolute control. Her high notes are clear and pure. Her opening numbers immediately made her a favorite with her audience. A rhapsody by Warford won her continued applause.—*Bangor Daily Commercial*, January 12, 1918.

"Moonlight, Starlight," Gilbert's waltz song, was her most brilliant achievement. Her voice sparkled and scintillated in its elaborate coloratura, and the way in which she took the high D called forth many admiring comments. This number was a triumph for the composer, Hallett Gilbert, no less than for the singer. It is excellent in technic, and truly melodious.—*Lewiston Evening Journal*, January 8, 1918.

First Clippings from Godowsky's Coast Concerts

The first batch of press clippings received from the Pacific Coast, where Leopold Godowsky is now concertizing, report the success of his first San Francisco concert.

GODOWSKY HOLDS AUDIENCE IN SPELL

There is an element of witchery in the playing of Leopold Godowsky, master pianist, that gives his music a compelling and distinctive appeal. Yesterday afternoon, at the Columbia Theatre, while he translated Beethoven and Brahms and Chopin into terms of purest melody, the natural impulse was to associate his music with the sweet strains of Orpheus' lute.

With Godowsky, the melody of a composition, stated in its simplest and most direct meaning, is the chief concern. There is never an attempt to astound or awe. His magnificent technic is but a hidden wall over which runs in profuse beauty the choice blooms of his creation or interpretation.—*San Francisco Call*, January 14, 1918.

GODOWSKY IS GIVEN OVATION AT COLUMBIA

Technic is not the only attribute of Leopold Godowsky; with the marvelous ability that entitles him to the name of "master of masters" and with the wondrous hands of him, he has poetic imagination and emotion which belie the impression of stolidity which he gives out. This he displayed at his recital in the Columbia Theatre yesterday afternoon when he worked a large audience up to a pitch of enthusiasm which no mere technical playing of magic hands across the keyboard could evoke. There was magical charm, for instance, a world of imagination in his playing of his own arrangement of the seventeenth century French masters, Rameau and Lully; a tenderness beyond words in the Chopin berceuse; a delicacy as rare as a Watteau nymph in one of the Chopin waltzes.

Throughout the remainder of the program he played with a suppressed passion whose fire did not mar the control of the wonderful hands.—*San Francisco Bulletin*, January 14, 1918.

Wynne Pyle Scores in Recital with Zimbalist

On January 9, Wynne Pyle and Efrem Zimbalist gave a joint recital in Lancaster, Pa. Following is the approval of the press:

Miss Pyle delighted and astonished the audience by her artistic work. A pleasing diversion from the inevitable sonata were the three dances of Beethoven played with decided precision and good taste. Her excellent sense of rhythm was audibly Graingeresque. Miss Pyle holds her audience by her marked rhythmic sense. Her velvety touch and sunbursts of tone, together with a masterly climax, made her interpretation of the Paderewski "Theme Varie" a rare treat. After vociferous applause, which followed the "Valse" by Emil Saur, Miss Pyle was called again and again, and finally played by request the ever popular "Deep River," known to every concert goer.—*The New Era*, Lancaster, Pa., Thursday, January 10, 1918.

Wynne Pyle no sooner made her appearance than by her pleasing personality she endeared herself to her audience. And her playing was a revelation and faultless. Her interpretation of the many difficult compositions was listened to with rapt attention. She was forced to respond to several encores.—*Lancaster Daily Examiner*, Thursday, January 10, 1918.

Jerdone Bradford Sings in Wilmington

Much interest centered about Jerdone Bradford's recital in Wilmington, Del., on January 11. That the event was wholly successful may be gained from the following excerpts from two of the leading papers:

Her voice—a mezzo-soprano—possesses both the lyric and operatic qualities, something quite unusual. The program offered was astonishing in the range of numbers and the call upon the singer, but Miss Bradford measured up to it with an ease and artistic interpretation that easily won her hearers.—*Every Evening*.

Miss Bradford has a contralto voice of great clarity and sweetness, which she uses with the ease given by the perfected technic. She has a strong feeling for the dramatic quality of her songs, and sings with a delicate sensitiveness to the light and shade of her music.—*Evening Journal*.

Vera Kaplun-Aronson with Chicago Orchestra

One of the first soloists chosen for next season's programs of the Chicago Symphony Orchestra, Frederick Stock, conductor, is Vera Kaplun-Aronson, the gifted Russian pianist.



VERA KAPLUN-ARONSON,
Pianist.

sian pianist. At her first Chicago recital last season, Mme. Aronson proved herself a pianist of more than ordinary attainments, and undoubtedly other well known orchestras will include this artist on their list of soloists for next season.

WHERE THEY ARE TO BE

Campbell, Ada—Dubuque, Ia., February 14.
Case, Anna—Milwaukee, Wis., March 8.
Cherniavsky Trio—Music Course of Coe College, Cedar Rapids, Ia., March 12.
Clark, Charles W.—Boston, February 12; Pittsburgh, February 22.
Galli-Curci, Amelita—Sioux City, Ia., March 11.
Godowsky, Leopold—San Francisco, January 31; Portland, Ore., February 4; Music Course of Coe College, Cedar Rapids, Ia., March 12.
Harris, George, Jr.—Chicago, February 6; Farmington, Conn., February 23.
Harrison, Charles—In Missouri from January 31 to February 2.
Harvard, Sue—Soloist with Trio de Lutèce, Beaver Falls, Pa., February 15, and at Pittsburgh, February 16.
Heifetz, Jascha—Cleveland, February 7; St. Louis, February 8; Chicago, February 17.
Hempel, Frieda—Waterbury, Conn., February 14; Wilkesbarre, Pa., February 18; Washington, D. C., February 19; Lancaster, Pa., February 22; Boston, Mass., February 24; Bridgeport, Conn., February 27; New Haven, Conn., February 28; Chicago, March 3.
Hinkle, Florence—Middletown, Conn., February 25.
Homer, Louise—Morning Musicales at the Bellevue-Stratford, Philadelphia, February 4.
Levitzi, Mischa—The Bohemians, Delmonico's, N. Y., February 3; Erie, Pa., February 6; Cincinnati Orchestra, February 8 and 9; Toronto Symphony Orchestra, February 12; Montreal, Canada, February 14; Cleveland, Ohio, February 26.
MacDowell, Mrs. Edward A.—Omaha, February 2; Lawrence, Kan., February 4; Parsons, Kan., February 6; Hollywood, Los Angeles, February 13; San Diego, February 20; San Francisco Municipal Symphony Orchestra (MacDowell Festival), February 28.
Middleton, Arthur—Cleveland, Ohio, February 3, under auspices of the Board of Education; Pittsburgh, Pa., February 5, with the Mendelssohn Choir of Pittsburgh, in "Elijah," Lockport, N. Y., February 7.
Miller, Christine—Pittsburgh, Pa., February 3.
Miller, Reed—Lansford, Pa., February 1; Morristown, N. J., February 9; "The Messiah," Watertown, Conn., February 11.
Minneapolis Symphony Orchestra—Phoenix, Ariz., January 31; San Bernardino, Cal., February 1; Long Beach, Cal., February 2; Los Angeles, Cal., February 3; Los Angeles, Cal., February 4; Los Angeles, Cal., February 5; Santa Barbara, Cal., February 6; San Francisco, Cal., February 7; San Francisco, Cal., February 8; Oakland, Cal., February 9; San Francisco, Cal., February 10; Berkeley, Cal., February 11; Reno, Nev., February 12; Logan, Utah, February 13; Salt Lake City, Utah, February 14; Provo, Utah, February 15; en route, February 16; Grand Junction, Colo., February 17; Colorado Springs, Colo., February 18; Denver, Colo., February 19.
Murphy, Lambert—Boston, Mass., February 17.
Murray, Lucile—Newark Auditorium, Newark, N. J., January 31.
Peterson, May—The Young Women's Club, East Orange, N. J., February 15.
Powell, John—Poughkeepsie, N. Y., February 12.
Reuter, Rudolph—United Singing Society of Chicago, Chicago, April 7.
Roberts, Emma—Poughkeepsie, N. Y., February 12;

Erie, Pa., February 18; Scranton, Pa., February 25; Cincinnati, Ohio (Cincinnati Symphony Orchestra), March 3.
Rosen, Max—Detroit, February 19; Ann Arbor, Mich., February 15.
Schofield, Edgar—Chicago, February 20; Benton Harbor, Mich., February 21.
Shattuck, Arthur—With Mendelssohn Club, Rockford, Ill., January 24; Chicago, February 3; Boston, February 12; Baltimore, Md., February 15.
Skovgaard, Axel—Webster City, Ia., January 31; Parkersburg, Ia., February 1.
Spencer, Eleanor—Morning Musicales at the Bellevue-Stratford, Philadelphia, Pa., February 4.
Sundelius, Marie—Wednesday Afternoon Musical Club, Bridgeport, Conn., April 24; Fitchburg, Mass., April 25-26; Lowell, Mass., May 7; Nashua, N. H., May 9-10; Evanston Festival, Evanston, Ill., May 30-31.
Van der Veer, Nevada—New York City, February 3; "The Messiah," Watertown, Conn., February 11.
Werrenrath, Reinald—Los Angeles, January 31; Santa Barbara, Cal., February 1; San Francisco, Minneapolis Symphony Orchestra, February 7 and 10; Tacoma, Wash., February 12; Portland, Ore., February 14; Spokane, Wash., February 16; Salt Lake City, Utah, February 19; Denver, Colo., Denver Philharmonic, February 21; Kansas City, February 26; Marion, Ohio, March 7; Milwaukee, Wis., March 8; Jackson, Mich., March 19; Erie, Pa., March 21; Flint, Mich., March 22.
Willeke, Willem—Boston, February 11; Poughkeepsie, February 12; Chicago (Chicago Symphony Orchestra), February 15 and 16; Erie, Pa., February 18; Fredonia, N. Y., February 19; St. Louis, Mo. (St. Louis Symphony Orchestra), February 22 and 23; Oberlin, Ohio, March 5.
Zimbalist, Efrem—Youngstown, Ohio, March 20.
Zoellner String Quartet—Urbana, Ill., February 21.

Sorrentino Re-engaged for Cleveland

Returning to New York from the South, where Umberto Sorrentino, the popular tenor, had just finished five concerts, he found awaiting him a telegram from Cleveland re-engaging him for a big Hippodrome concert that took place January 27, and informing him that the announcement of

his coming had sold out the house there. It will be remembered that Mr. Sorrentino scored a huge success in Cleveland several weeks ago when he sang in that city with the Russian Symphony Orchestra.

Musicians à la Carte

At one of the popular restaurants in the musical district, the following well known musical persons were congregated at various tables on one day last week: W. H. C. Burnett, the Detroit concert manager; Kline L. Roberts, manager of the Cincinnati Orchestra; Kingsbery Foster and W. Spencer Jones, the New York concert managers; Otto Weil, Max Rosen, Berthold Neuer, Blanche Freedman, William Thorner, and Edward Ziegler.

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WHAT THE TEACHERS ARE DOING

Interesting Pupil at Whistler Musicales

On Sunday afternoon, January 20, a delightful musicale was given at the Grace Whistler studios, 210 Fifth avenue, New York. As usual, there was a large number of guests present, who listened to a program of much interest. Mme. Whistler and a talented young pupil, Miss Hurd, opened with the duet from "Stabat Mater" (Rossini), which was followed by a charming number, "Blissful Night" (van der Stucken), sung as charmingly by Mme. Whistler, whose rich, sympathetic voice was exceedingly pleasurable.

Special interest centered about Hilda Weinberg, an attractive girl, who has studied but eight months with this well known teacher but who disclosed a lovely soprano voice of a limpid and sweet quality. In addition she sang with an ease and style that come usually with several years of study. Her numbers were: "Yesterday and Today" (Spross); "Si Mes Vers" (Hahn); "Do Not Go My Love" (Hageman), and "I Came With a Song" (La Forge).

Signor Garagusi, whose fine playing was well known to the guests, inasmuch as he has played there before, gave several minutes of complete satisfaction. Among his numbers was one of Mana Zucca's works for violin and a selection of his own. Both were warmly applauded.

After Mme. Whistler and Miss Hurd had sung the duet from the second act of "Aida," Miss Harrington read several poems from Robert Browning.

New Engagements of Klibansky Pupils

Frances East, who sang very successfully at a concert of the Community Chorus, East Fifth street, New York, January 17, has been engaged as soloist at the Church of the Redeemer, Paterson, N. J. Clara Dewal has been substituting at the South Reformed Church, Brooklyn, N. Y. Elinor Ward sang with fine success at a concert of the Cecilian Club, Freehold, N. J., January 10. Celia Rine, Charlotte Hamilton and Forrest Rundell are engaged for a concert at the West Side Y. M. C. A., Manhattan. Lotta Madden and Helen Weiller will sing at a musicale given by the composer, Hamblen, January 26. Florence McDonough sang at St. Luke's Episcopal Church, Cambridge, N. Y. Stassio Berini sang at a musicale at the home of Mrs. Zobel Isaacs, when his beautiful tenor voice was much admired.

Mr. Klibansky will give another pupils' recital at the Wanamaker Auditorium, January 31, when the following will appear: Felice de Gregorio, Stassio Berini, Valeska Wagner and Mrs. T. W. Harvey.

Anne Arkadij Pupils Appear

Pupils of Anne Arkadij who are making professional appearances this winter are Lillian Boardman, Florence Caspar and Edith Foster. Miss Boardman is singing the leading role in "Canary Cottage" and has been enthusiastically received. Miss Caspar has given a number of recitals in the West and sang in Springfield and Worcester, Mass., during the holidays.

Miss Foster, whose voice is a coloratura of exquisite quality, will give a concert in Utica. Since funds seem to be the proper thing nowadays, Miss Arkadij suggests a fund for the improvement of pronunciation of music store clerks. Miss Arkadij spent fifteen minutes trying to impress upon one clerk that she wanted some songs by Bizet. "Bizzy, Bissy?" said the clerk. "Never heard of him." When it was spelled for him in capital letters, "B-I-Z-E-T," and pronounced "Bizette" for his benefit, he finally produced the desired songs.

Maude D. Tweedy Song Recital

Maude D. Tweedy, besides being identified as an assisting teacher to Adelaide Gescheidt, the exponent of Miller Vocal Art-Science, whose pupil she is, is active with professional engagements as well. The following is a report of her recent recital at the Brooklyn Woman's Club, from the Brooklyn Eagle:

The concert given last night at the Brooklyn Woman's Club was for the benefit of the Red Cross Auxiliary of the Church of the Pilgrims, and Maude Douglas Tweedy, soprano, assisted by a group of well known artists, gave the program. The soprano sang Massenet's "Ouvre tes Yeux Bleus" as her first number, followed by another French song, "Il Pleut de Petales de Fleurs," by Rhene-Baton, contrasting them well with two lyrics by Treharne, "The Question" and "Pickaninny." A short, expressive song by Rogers, "Not from the Whole Wide World I Choose Thee," showed the soprano's ability in singing emotional songs. Later the familiar song by Weckerlin, "Dormez Vous," was sung with excellent diction and expression. "Le Nil," by Leroux, with violin obligato by Florence Duryea, was the big solo of the evening.

Miss Tweedy's final group included a cradle song, "The Optimist," "The Pessimist" and "The Altruist" by Usher. The Usher songs were interesting and the singer made all of these numbers effective.

Daniel Bonus to Address Teachers

Daniel Bonus has just been secured by the chairman of the program committee of the Illinois State Music Teachers' Association to deliver an address at the convention at Bloomington, Ill., on May 8. Mr. Bonus will speak on "Musical Psycho-Pedagogy," a subject upon which he has written a book—published by the Musical Education Publishing Company, Decatur, Ill. The material of this book has created such a profound impression that many teachers have expressed a desire to hear Mr. Bonus.

Another Treharne Program

The latest program of the songs of Bryceson Treharne to be given in New York was that presented on January 16 at the Mannes Music School, of the faculty of which the composer is a member. The participants were Edna Darch, Penelope Davies and Raymond Ellis. There was a large audience of music lovers present. The songs made their usual effect, and were received with evident pleasure by the audience. Edna Darch was particularly effective in her

singing and interpretation, and was compelled to repeat "A Widow Bird Sat Mourning," one of the Treharne songs which is always received with particular favor by an audience. The composer accompanied throughout the afternoon.

Mme. Niessen-Stone Artists' Activities

From Matja Niessen-Stone word comes of the success being achieved by various artists who have studied with this eminent vocal authority.

Within the past two or three weeks, Namara gave a New York recital, which attracted unusual attention and thoroughly merited the praise awarded by both the press and the public. In last week's issue of the MUSICAL COURIER, a note from Namara testified to the credit due Mme. Niessen-Stone for the success of this event. Edith Maldwyn gave a recital at Youngstown, Ohio, recently, before the St. David's Society, press comments from that city being most favorable. In the near future Miss Maldwyn will give a recital in the metropolis. On December 31, Elsa Diemer was the soloist with the St. Louis Symphony Orchestra, singing an aria from "Aida" and a group of songs. Her excellent



MATJA NIESSEN-STONE,
The eminent vocal authority.

enunciation and fine vocal gifts made her work much enjoyed. Down in Havana, Cuba, Maria Winetzkaya is winning success as a member of the Bracale Opera Company. During the first week of the company's engagement, she sang four times, the roles including Amneris in "Aida" and Suzuki in "Madame Butterfly." Another operatic favorite is A. M. Robinson, who, as a member of the Create Opera Company, has won praise for her excellent impersonation of Leonora in "Trovatore" and Santuzza in "Cavalleria Rusticana." Frances Parker has been engaged to sing Suzanne in "The Secret of Suzanne" and Nedda in "Pagliacci" with the Aborn Opera Company. Grace Foster, who recently sang at a big concert in Passaic, N. J., has been booked for several Sunday evening concerts at the Hotel Vanderbilt and at the Waldorf-Astoria, New York. On January 6, Elise Gardner was heard in concert. Miss Gardner is a member of the double quartet at the Central Presbyterian Church, Fifty-seventh street and Madison avenue, New York.

American Institute Sonata Recitals

A series of five sonata recitals was begun January 4, at the American Institute of Applied Music, New York, Kate S. Chittenden, dean, continuing on alternate Fridays, four o'clock, at headquarters, 212 West Fifty-ninth street, New York. Pupils studying piano, violin and cello take part in these recitals, those at the first affair being Augusta Murphy, violinist; J. Rosaline Smith, viola player; C'Zelma Crosby, cellist; John C. Griggs, flutist; and Lois Rogers, Louise R. Keppel, and Miriam Steeves, pianists. January 18 the following bore their share in the program: Anastasia Nugent, Alice R. Clausen, Margaret Spatz, pianists; Regina Duff, Em Smith, Javier Cugat, violinists; Morris Rashinsky, violist; and Miss Crosby, cellist. February 1, a program of sonatas by Mozart, Pasqualini, Beethoven and Brahms will be performed.

A students' recital was announced for January 25, 8.15 o'clock, at the Institute, when piano, violin and vocal works made up a program of fifteen numbers.

Louis Wolff Recital at College of Music

In his first violin recital, given at the New York College of Music auditorium, 128-30 East Fifty-eighth street, Louis Wolff, formerly concertmaster in Hollandish orchestras, showed himself to be a player of the first rank. He performed works by Bruch, Corelli, Paganini, Kreisler, Sarasate, Cui, Zarzycki, Wieniawski, and two movements from Vieuxtemps' concerto. In these he showed entire mastery, possession of a large, pure tone, and a technic equal to that of the leading violinists. Breadth of interpretation shows his thorough musicianship, and his playing throughout gave great pleasure to a large audience.

Mr. Wolff has been engaged as professor of violin by the directors, Messrs. Hein and Fraemcke.

MUSICAL COURIER READERS

"Alien Enemy" Music

Kansas City, Mo., January 8, 1918.

The Editor, Musical Courier:

Sometimes race and national enmities so blind persons that they cannot see things whole. Take the matter of German music. Because a symphony was composed by a German 100 years ago, it is not now German music, but belongs to the world at large. This principle obtains in national and international copyright laws. For example, Germany claimed for itself and for the Wagner family a property right for a time in Wagner's operas. As soon as the copyright expired, they no longer belonged to the Wagner family nor to Germany, but to the world at large. So, an artist who has prepared a repertory of non-copyright music has as much of a legal right in the music as the composer had during the life of his copyright.

Perhaps this idea will become clearer if we take a tangible piece of property for illustration, as, for example, a highly wrought piece of Dresden china. A lady in Kansas City has a rare bit of it purchased in Germany. This started as German property because made by a German and sold by the dealer to a German tradesman. But our Kansas City lady bought it and, considered as property, it immediately ceased to be German and became American. No one goes so far as to say that it is a patriotic or moral duty of this lady to destroy this bit of china. Yet in case of the piano virtuoso, who, like Harold Bauer, has spent his best years in labor and much money mastering a repertory of non-copyright German music which belongs to him and to you and to the world at large as much as to Germany, many are inclined to demand that we destroy his property right in his repertory by refusing to allow him to use it in a professional way.

When, however, it comes to musical works in which a German citizen has a property copyright interest which will profit him in the event that they are performed in this country, we have an entirely different proposition to consider. The property right follows the legal status of the owner and if the owner of such a copyright work is an alien enemy, the profits he would reap would be to the advantage of an alien enemy and could be very properly shut off.

The same applies to alien enemy artists. If they pursue their art here, it is presumed that they will use their earnings to help Germany rather than the United States and they would very properly be denied the right of public performance.

To restate the matter briefly, this is the principle which should control: If a performance financially profits an alien enemy whether he be an owner of copyright or a performer, it should be prohibited, but if the music played is non-copyright, and belongs to the whole world and thereby profits no one but the performer, then the question is wholly whether the performer is an alien enemy

or not. In other words, it is perfectly legitimate for Thibaud, a Frenchman, to play the Beethoven concerto in the United States, because he is playing music which belongs to him and to us as much as to Germany, and being a French citizen, he is not an alien enemy. On the other hand, a violinist who is a German citizen should be barred even though he play the same concerto, because his earnings would profit a subject of the Kaiser.

(Signed) HOMER REED.

"No Harmonic Prescription"

Los Angeles, Cal., January 12, 1918.

The Editor, Musical Courier:

A correspondent of the MUSICAL COURIER has frequently referred to "Applied Harmony," written by Carolyn Alchin, as a text without rules. Lest some readers get an erroneous impression, the writer would like to state that while the crutches for laziness and mediocrity and the fetters for the gifted have been omitted, the student has not been left without a working basis.

The text includes very definite, vital principles that embody the rules; principles that are far more comprehensive and all-embracing than rules could possibly be; principles that are as simple as they are effective.

Rules are for specific cases, consequently they are encumbered with exceptions that no student can remember and apply with judgment.

Successful composers say: "Forget the rules." If they are of no practical value, why learn them at all? A number of prominent composers are quoted as saying that for years their work was hampered by the restrictions of their early training.

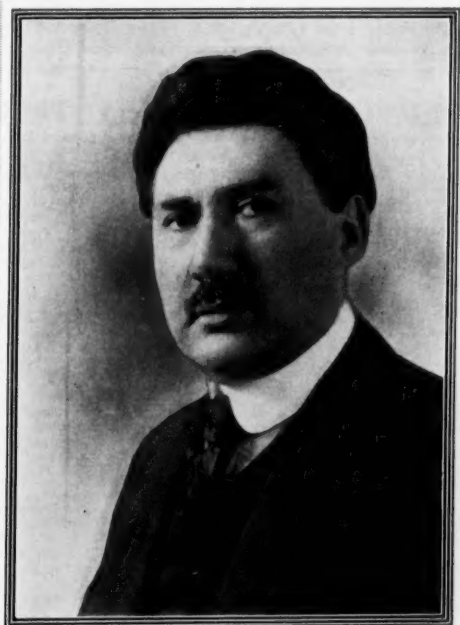
"Applied Harmony" gives very definite lines of procedure—what to listen for, etc., but there is no harmonic prescription. The student is obliged to think tonal and rhythmic relations, and exercise judgment. Skillful work of any kind requires judgment and discrimination, so it should be cultivated from the simplest, smallest beginning. Working by rule from a figured base robs a student of the opportunity to exercise judgment, even if he were so inclined.

The study of language is largely the meaning and relation of words in the construction of sentences. The intelligent study of music is also the study of relationship—in key, chords, to rhythmic accents, in phrase and stanza.

The nature of music is the product of these various relationships, and the recognition or understanding of this places constructive work upon a musician's basis. One acquires a technique far exceeding that of any artificial means, a technique that meets the needs of student and composer at every point. The writer has yet to see the student who does not enjoy knowing the scientific laws of cause and effect in the tone world. (Signed) CAROLYN A. ALCHIN.

Dubinsky Shares Honors with Schumann-Heink

Vladimir Dubinsky, specially engaged as cello soloist of the recent tour of Mme. Schumann-Heink through the Middle West, won universal praise for his playing. Twelve out of fourteen newspapers laid especial stress on his tone. The matter of tone is the very first requisite for a cello



VLADIMIR DUBINSKY.

player, overshadowing everything else, so the Dubinsky tone must be of altogether unusual quality, when Chicago, Indianapolis, Louisville, Baltimore, Cleveland and Washington newspapers all make special mention of it. These phrases appear frequently: "Excellent tone," "Smooth tone," "Beauty of tone," "Tone deep and mellow," "Fine, rich tone," "Tone thoroughly delightful," "Full, round tone," "Tone of much suavity," "Tone warm," etc.

Many recalls, encores, repetitions of certain solos, etc., marked Mr. Dubinsky's appearances.

Arthur Shattuck Plays for Prisoners

Arthur Shattuck, pianist, gave a recital for the inmates of the Missouri State Penitentiary, Wednesday afternoon, January 9. The great hall, holding over 2,000 men, was filled to capacity, and the pianism of Mr. Shattuck held the closest attention of the men for an hour and a quarter. After each number they punctuated their enjoyment with right royal applause. In truth his courtesy and charm, combined with his pianistic art, quite took the men by storm, and now Mr. Shattuck and his playing are the only topics of conversation in the prison.

These are the numbers which he gave: Prelude, Rachmaninoff; "Rustling of Spring," Sinding; "Hunting Song," Mendelssohn; intermezzo, rhapsody, Brahms; etude, prelude, "Valse Brillante," Chopin; berceuse, Henselt; "Child's Fairy Tale," Moscheles; serenade from "Damnation of Faust," Berlioz-Redon;

grande fantasia, serenade and minuet from "Don Juan," Mozart-Thalberg.

Mr. Shattuck went to the prison by request of one of the inmates and also through the instrumentality of Margaret Rice, his secretary.

After the concert, accompanied by Mrs. Gardner, wife of Governor Gardner, and party, Mr. Shattuck was given an impromptu "lunch" in the prison kitchen, which to all appearances he enjoyed greatly.

Mme. Szumowska Active in War Relief Work

Not content with her Herculean labors of former seasons, Mme. Szumowska, with renewed interest, is chaperoning a party of young Boston society debutantes who are giving in many suburban towns the play, "The Spirit of Poland," recently presented at Jordan Hall, for the first performance of which Ignace Paderewski stood sponsor.

At some of the performances, Mme. Szumowska with her husband, Josef Adamowski, the well known cellist, will appear in piano and piano and cello numbers. The play itself is really remarkable, telling as it does the story of Poland in its day of glory and Poland in its later day sufferings.

Not the least remarkable by any means is the work of Mme. Szumowska's daughter, Helenka Adamowska. Miss



MME. ANTOINETTE SZUMOWSKA.

Adamowska is one of the most beautiful of Boston's present season debutantes, and the great talent of both her parents seems to have passed to the daughter in a manner histrionic rather than musical. The presentation of this play has added many thousands of dollars to the Polish War Relief fund.

Mme. Szumowska's professional activities are many, but in spite of this, with ever grateful remembrance of what America has done for Poland, she has inaugurated a series of recitals to be given in various New England cities, the proceeds of which are to be divided with the local Red Cross, Y. M. C. A. or other war relief fund. It is expected that through these concerts considerable funds will be gathered in each and every instance.

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The Philharmonic Orchestra, under Josef Stransky, gave a patriotic benefit concert at the 23rd Regiment Armory, Brooklyn, on October 27th, the entire gross receipts of which were donated to the American Red Cross. On December 4th the Orchestra played for the soldiers at Camp Dix and on December 27th a performance will be given at Camp Upton.

FELIX F. LEIFELS, Manager, Carnegie Hall
NEW YORK

GOTHAM GOSSIP

Buckhout Composers' Musicale—Thursby Musical Reception—Tonkuenstler Concert—Love and Lea Engagements—Lesly Martin Endorsed—Sorrentino Re-engaged—People's Chamber Music Concert—Alexander Russell Wanamaker Recital

West End Collegiate Music—Jan van Bommel Quoted—Singers' Club Members—Noble Activities—Strack and McGranhan, Tenors—Kavan's Orchestra Society

An unusual program was given before a crowded audience at Mme. Buckhout's composers' musicale of January 23. Lieutenant Percy Richards, "The Man in White," bass soloist in Mme. Buckhout's choir, Harlem Trinity Church, shared the program with her. The writer's program contains notes to the effect that six of the songs had to be repeated by these singers in order to still the applause.

Florence Turner-Maley's songs from "Just for Children" were so pleasingly sung by Mme. Buckhout that she had to repeat three. Repetitions were also demanded of songs by Huhn, Foster, Fisher and others. Not the least taking numbers of the afternoon were operatic arias by Charpentier and Puccini, sung by Mme. Buckhout.

Lieutenant Richards' sonorous voice was especially effective in "The Two Grenadiers." Songs by Christiaan Kriens and Ward-Stephens were sung as encores.

Thursby Musical Reception

Emma Thursby's third musical reception took place Friday January 8, the guest of the day being Mrs. Joseph Milburn of Chicago, who read extracts from one of her novels. The musical part of the program was given by Josephine S. Bettinetti, soprano, formerly of the Metropolitan Opera, who sang delightfully some Italian songs, accompanied by Astro Nygrin. Edna Thomas, contralto, sang "Honey," "Moving Day," and "The Robin's Song," with great charm, accompanied by the composer, Isabel Underhill. Ethel Somers, a pupil of Miss Thursby, who has a very pleasing soprano voice, sang "Bird of Love Divine" (Haydn-Wood) and "The Year's at the Spring" (Mrs. Beach). The accompanist was Hamilton J. Orr. Olga Bibor played charmingly Chopin's C sharp minor impromptu. Olga Carson Pescia, dramatic soprano from Belgium, sang "Suicidio" from "Gloconda," accompanied by Hamilton J. Orr. At the tea table were Mrs. Stebbins and Frances Jordan. Many beautiful plants and cut flowers decorated the rooms, having been sent for Ina Thursby's birthday the next day, when Emma Thursby gave a birthday dinner in her honor.

Among those present were Mr. and Mrs. Schuyler van Cortlandt Hamilton; Carl d'Albert, conductor Metropolitan Opera House, George Stuart Smith, Mrs. Miles Standish, Mrs. Rufus Steele, Mrs. Leon Gustave Gilbert, Charles Benjamin Bishop, Mrs. Alvin Hunsicker, Mrs. Frank Herbert Tubbs and F. W. Riesberg.

Tonkuenstler Society Concert

The Elsa Fischer String Quartet, consisting of Elsa Fischer, first violin; Helen Reynolds, second violin; Lucie Neidhardt, viola, and Carolyn Neidhardt, cello, appeared at the concert of the Tonkuenstler Society, Tuesday evening, January 22, in the Myrtle Room of the Waldorf-Astoria, New York. A most delightful performance of Dohnanyi's string quartet in D flat major, op. 15, and Brahms' piano quintet in F minor, op. 34, were features of the evening.

One can speak only in the most flattering terms of the excellent work of the Elsa Fischer Quartet. The attack is precise, and the observance of tone color is religious. In fact, the ladies offer an ensemble which is superb in details. Their performance added another success to many previously scored. In Brahms' quintet, Mrs. William Mason Bennett assisted at the piano. Laeta Hartley played a group of three piano solos—prelude in G minor (Rachmaninoff), "Lotusland" (Scott) and scherzo in B minor (Chopin). She was heartily applauded. Adele Krueger also charmed with a group of six songs, as follows: "Consecration" (Manney), "A Gift" (Huerter), "Just This One Day" (Harris), "Im Volkston" (Kann), and "In Deiner Liebe" and "Zueignung" (Strauss). A large and fashionable audience attended.

Love and Lea Engagements

Linnie Love and Lorna Lea have been engaged to sing at an evening musicale to be given by Mrs. Behrend (who lectures every Sunday at the Cort Theatre), at her home in New York, January 31. February 6 they will be the artists for the Globe Concert, De Witt Clinton High School, in solos and duets, to their own piano accompaniments. February 16 they will appear as members of the Metropolitan Opera Quartet, which includes Teles Longtin, tenor; Harry Donaghy, bass, and Florence Fenning, pianist, at the Undine Club, before a presentation dinner of one thousand diners. Miss Lea has been engaged as soloist at one of the prominent churches in Manhattan.

Following are some more of Linnie Love's aphorisms: The Art of Singing is the Art of Self-Expression. The pure formation of tone forms the pure vowel. If you tighten the throat while singing, the breath is denied free passage, and a free, full tone is impossible. Tone should be produced without any perceptible effort. There is no fixed point in the voice at which the registers are to be changed. Equalize the voice in its entire range, and you eliminate registers.

To sing with a sensation of openness of the space behind and above the tongue should be the goal of every singer. This affords a proof that the tone is placed without interference of the tongue. The higher the tone, the greater the pressure of breath, and the art in controlling this pressure. Freedom of the lips is one sign of our singing rightly. Intensity of tone and volume of tone are very often confused. Do not let well meaning friends flatter you into the belief that you are a finished vocalist, but rather seek the severe criticism of those who know, and give all heed to their advice.

Lesly Martin Endorsed

Professional pupils of Lesly Martin, located for twelve years past in the Metropolitan Opera House studios, in-

clude such well known concert, operatic and vaudeville stars as Fiske O'Hara, Andrew Mack, Marion Weeks (star in vaudeville), Umberto Sacchetti (Metropolitan and Boston Opera Company), Sophie Barnard (N. Y. Hippodrome), Maude Earl (in vaudeville), John Hendricks (New York Hippodrome), O. Manderini (now in opera), Gertrude Hutcheson (Boston Opera), Estelle Ward (vaudeville), Bert Wainwright (three years in Hippodrome, now in concert).

Of these singers Fiske O'Hara writes Mr. Martin as follows:

I want to tell you again that I owe all the success I have attained in my chosen field to your careful training. I fully realized what your work has done for me when I had that terrible case of bronchitis near my opening night, and but for you I could not have opened at all. All I can do will never repay you for your great help to me.

Gratefully yours,

FISKE O'HARA,

Irish tenor, pupil of the only voice teacher in this country.

Sorrentino Re-engaged

Umberto Sorrentino has just returned from a brief journey South, where he sang in five concerts with very great success. Especially was this the case in Lynchburg, Va. His splendid success with the Russian Symphony orchestra in Cleveland resulted in a "rush" return engagement.

On January 27, he sang again at the Hippodrome, Cleveland. Here are two press notices concerning his success in Boston and Brooklyn:

He is the youngest grand opera tenor today on the stage; his lovely natural voice is well used and his work was very artistic. —Boston Transcript.

Sorrentino was Rudolph in "Bohème," by Puccini; his singing drew salutes of applause, especially in "Che Gelida Manina"; his wonderful temperament showed to great advantage. —Brooklyn Eagle.

People's Chamber Music Concert

The fourth chamber music concert in the People's series took place January 19, at the Washington Irving High School Auditorium. The American String Quartet, composed of Gertrude Marshall, first violin; Ruth Stickney, second violin; Maisie Packard, viola, and Hazel L'Africain, cello, played quartets by Mozart, Debussy and Ivanoff. The usual large audience attended and applauded everything with vigor.

Alexander Russell Wanamaker Recital

Alexander Russell, at his organ recital of January 25, Wanamaker auditorium, played works by composers beginning with Bach and ending with Debussy. His fluent technic and good musicianship aided him to make all his numbers very interesting. Especially enjoyed was Debussy's "Petite Suite." Mr. Russell is the well known concert director of the Wanamaker auditorium, and the orig-

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West End Collegiate Music

Olive Kline, Adah Campbell Hussey, Paul S. Althouse and Arthur Middleton comprise the quartet at the West End Collegiate Church, H. H. Dunklee, organist and director. January 20, at the 4.30 p. m. service, they performed Matthews' cantata, "The City of God." At the morning service, Otis' anthem, "Rise, Crowned with Light," and Jarecki's duet, "The King of Love," were sung. The well known ability of all four singers invariably draws large audiences to this church. The motto on the church program is well worth reprinting, as follows:

If any little word of mine
May make a life the brighter,
If any little song of mine
May make a heart the lighter—
God help me speak the little word,
And take my bit of singing
And drop it in some lonely vale
To set the echoes ringing!

Jan van Bommel Quoted

Jan van Bommel, the young Dutch Catholic singer, who appeared at Miss Thursby's recent musicale, was a member of the Royal Opera Company at The Hague. He is a protégé of Rubens, the London banker, and of Baroness van Brean.

"Although Holland was not at war," said van Bommel recently, "we Dutch young men were put in training immediately in order to protect our country. I joined the Thirtieth Landwehr Infanterie, and was assigned to sing for the men in the trenches and camps. It is the simple folksongs which please the soldiers the best."

Singers' Club Members

Among the active members of the Singers' Club, Frank S. Hastings, president, are the following well known New York singers: Harold S. Fowler, Alfred E. Gally, F. Weissmann, Calvin Cox, Earle Tuckerman, F. C. Lachmund and James Stanley. These men greatly strengthen the club by their fine voices.

In the services of the United States Army or Navy are or were the following former members of this club: Captain Dr. George C. Albee, Elliott R. Brown, Leon A. T. Chastel, Corporal William Ferrier Cregin, Robbins P. Crowell, Sergeant Irving G. Davis, Captain William N. Goddard (killed in action), Major Paul P. Gould, Alois Havrilla, Jurien C. Hoekstra, Lieutenant Hugh Mackay, and Lieutenant Harold B. Platt.

Noble Activities

"Go to Dark Gethsemane" is the name of T. Tertius Noble's new anthem, dedicated to H. Alexander Matthews, of Philadelphia. Mr. Noble is one of three honorary members elected to the American Organ Players' Club. The others are Charles Heinroth, and the distinguished French organist, Joseph Bonnet.

Strack and McGranhan, Tenors

H. M. Strack is the newly chosen tenor of St. Paul's Episcopal Church, Englewood.

Thomas McGranhan, formerly with the Paulist Fathers Choir of Chicago, is the solo tenor at the First Presbyterian Church, Brooklyn, Huntington Woodman, organist.

Kavan's Orchestra Society

W. T. Kavan, conductor, announces a concert followed by a dance of the Orchestra Society of Manhattan, at the Leslie, Eighty-third street and Broadway, February 22. On the program are overtures, Haydn's "Surprise" symphony, a Hungarian rhapsody, and other works, performed by fifty musicians.

Thanks to Mme. de Cisneros

Mme. Eleonora de Cisneros has received the following letter from Mrs. Philip North Moore, president of the National Council of Women of the United States of America.

January 3, 1918.

MY DEAR MADAME—We have rarely heard a more wonderful presentation of our patriotic music than you gave at the community service, Sunday, December 9th, in Washington.

You will realize what a service you rendered to our organization and I can only, in the name of such organization, thank you from my heart.

Very sincerely yours,
EVA PERRY MOORE, President.

Berkshire String Quartet, February 11

The first concert of the Berkshire String Quartet, originally announced for the evening of February 12, has been changed to Monday evening, February 11, Aeolian Hall, New York. Tickets purchased for the 12th will be good for the night of the 11th without change.

Camp Wadsworth Song Day

The Camp Wadsworth National Community Song Day took place at the Converse College Auditorium, Spartanburg, S. C., on January 1, and was a huge success—huge in point of attendance and in the measure of enthusiasm displayed. Mrs. George Francis Kerr was chairman of the general plans committee, and under her skilled management everything passed off smoothly and splendidly. She had the assistance of a number of devoted and able ladies and gentlemen, military and civilian. The numbers sung were "Pack Up Your Troubles," "There's a Long, Long Trail," "A Perfect Day" (Mrs. Blotsky, soloist), "Hip, Hip, Hooray" (Sergeant Barney Toy, soloist), "Little Wadsworth Girl," duet (Sarah Jane Milo and R. M. Jewell, with H. B. Triest at the piano), "Keep the Home Fires Burning," "Where Do We Go from Here?" "Over There," "Battle Hymn of the Republic," "Rule, Britannia," the "Marseillaise," "Dixie," "Old Folks at Home," "The Star Spangled Banner." Tableaux representing Belgium, France, England, Italy, Serbia and the United States also were on the program. The 104th Field Artillery Band played, and Francis M. Sutherland gave a cornet solo. Edna Marione's "American Girl," a band selection, roused the audience to a high pitch of responsive fervor, with the stirring melody and propulsive rhythm of the piece.

Schofield Robbed During Church Service

A shade of variety is given to the story of the robbery which took place a week ago in the New York apartment of Edgar Schofield, the baritone, in that the thief or thieves ignored entirely such trifles as jewelry and silver plate and contented themselves by making away with Mr. Schofield's entire evening wardrobe—dress suit, waistcoats, shirts, collars, ties, studs and shoes. The singer was due to start on

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a concert tour immediately after the Sunday afternoon service at St. Bartholomew's Church, where he is soloist. Before leaving his home he had packed his bag and suitcase with all the articles which he would need during a fortnight of concerts and consequently all was in readiness for the burglar.

An ironic and amusing touch arises from the fact that while his apartment was being ransacked by the intruder, Mr. Schofield was calmly listening to a sermon by Dr. Leighton Parks, rector of St. Bartholomew's, from the highly appropriate text:

"Lay not up for yourselves treasures on earth where moth and rust doth corrupt and where thieves break through and steal."

National Opera Club Notes

Katharine Evans von Klenner, founder and president of the National Opera Club of America, as chairman of music in the City Federation of Women's Clubs, will have charge of the program upon the occasion of the evening concert in the grand ballroom of the Hotel Astor, New York, February 1. Owing to the great success of the recent performance of "La Fille du Régiment" at the Waldorf-Astoria, Clementine de Vere Sapio has consented to sing, by special request, one scene from that opera, in French, assisted by the chorus of the National Opera Club. The program also includes choruses from "I Lombardi," and "The Queen of Sheba," sung by the National Opera Club

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chorus, under the direction of Romualdo Sapio. The afternoon music program of the same day also has been arranged by Mme. von Klenner, with professional talent.

Swirskaya Performs Vecsey Pantomime

A special afternoon of interpretative dance, music and pantomime was given by Tamara Swirskaya at the Comedy Theatre, New York, on Friday afternoon, January 18, before an audience representing the best social and professional circles in the metropolis.

The Swirskaya art is well known in this city and needs no detailed reviewing at this time. She is an intelligent, versatile and keenly poetical dance artist who possesses not only terpsichorean mastery, but commands also a rare pantomimic talent and a subtle knowledge of piano playing, as was demonstrated by her keyboard performance of a Chopin prelude and nocturne. She appeared in a fantasy called "The Soul of Chopin." As a sort of wrath she danced mournful steps about Chopin's grave, and then glided to his nearby former home where, through the window, she could be seen at his piano. A special orchestra conducted by Armand Vecsey played the music for the pantomime and gave polished readings of Chopin fragments, arranged and orchestrated skillfully by Mr. Vecsey. He led also a brilliantly played "Natoma" excerpt, and accompanied with finesse and insight the Swirskaya interpretations of Mozart's "Petit Rien," a Chopin mazurka, and a Kreisler number.

The event of the afternoon, however, was "The Poisoned Flower," a pantomimic Chinese legend by L. de Soiny, with original music by Armand Vecsey. The little piece is an exquisitely poetical Oriental fantasy, and it was staged and performed delightfully. The Vecsey music caught all the fragrance, elusiveness and grotesqueness of the story and reflected them in a score made up of cleverly parodistic "leit motifs," set to attractive melodic themes and scored with uncommon resourcefulness and delicacy. "The Poisoned Flower" is worth repeated hearings. Mr. Vecsey and Mme. Swirskaya were overwhelmed with applause.

Sybil Vane, Hippodrome, January 21

Sybil Vane, the dainty little prima donna, whose beautiful voice is well known to the New York concertgoers, appeared in a new role on Monday evening, January 21. While Miss Vane became a star "over night" several years ago at Covent Garden, London, this new role was not of an operatic nature, but much more difficult, according to the opinion of many. She made her debut as the leading attraction of the New York Hippodrome's "Cheer Up." The little singer with her big voice is a happy addition to the list of its enjoyable features. She was first heard in the "Cockatoo Song," and looked very charming in an artistic costume. She not only made a fine looking bird, but disclosed much of that downy breasted little creature's sweetness and clarity in her upper notes, that were heard in all parts of the big house. If there was any fear that her former duties as concert singer would not enable her to cope with the demands of the Hippodrome, hearing her Monday night dispersed all such thoughts. In the "Queen of the Nile," in which her voice was heard to better advantage, she was most successful. It might be advisable at this point to suggest that the future performances might be greatly enhanced if the orchestra were slightly subdued.

Wynne Pyle to Play with Philharmonic

On Friday afternoon, February 1, at Carnegie Hall, Wynne Pyle, pianist, will play the Tchaikowsky piano concerto, No. 1, in B flat minor, op. 23, for piano and orchestra. As the first number on the program, Conductor Stransky will give the first hearing before a New York audience of the "New England" symphony by the American composer, Edgar Stillman-Kelley. The concert will close with Smetana's overture, "The Bartered Bride."

At the Philharmonic concert on Sunday, February 3, Pablo Casals, the Spanish cellist, will be the soloist.

Winifred Byrd Recital, February 27

Winifred Byrd, the American pianist, whose debut in New York was postponed last month, will be heard at Aeolian Hall on Thursday evening, February 27.

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She made up a program, such as is seldom accomplished on the concert platform, one that was welcome for its own sake as well as for its contrast with the ordinary sequence of songs—said the Chicago Daily News recently.

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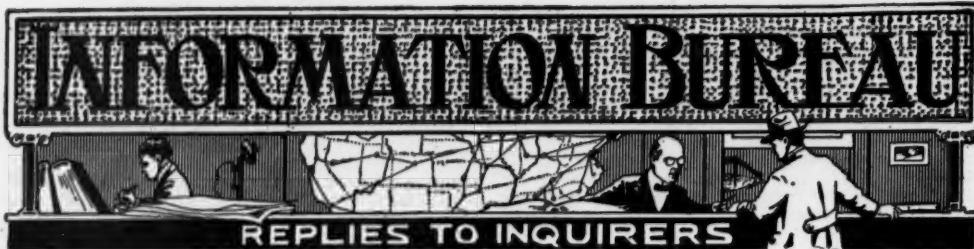
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Songs for Camps

Can you suggest some songs suitable for singing for the entertainment of soldiers and sailors at various affairs given for their amusement? I am a bass with a powerful and very flexible voice, effective range of two octaves. While I am not a professional musician in the sense that I earn my living by music, I sing in a quartet where the other three members are professionals and can handle effectively any grade song in my range.

The programs of songs for the entertainment of the soldiers and sailors should be of a miscellaneous and varied character. While the popular and patriotic songs are much enjoyed, they should not constitute the entire entertainment. There are some well known and one might say "popular" airs from operas, that are always much enjoyed, also some sentimental songs sprinkled through and of course the popular patriotic, or rather the popular songs that all the men know and love, and in which they might often join in singing. The best way for you to make your selection would be, first to use your own repertory, for you must have a large number of songs with which you are acquainted and sing well. Those that you know the best are the ones most likely to appeal to your audiences. The O. Ditson Company, of Boston, publishes a book of songs, the words of which have been approved by the Government and many thousands of copies have been sent out, so that those included in The Khaki Song Book must be familiar to all soldiers and sailors at the various camps. Why not start with the songs you already know and then add to your list? It might almost be said that the men will like and appreciate any and every bit of music furnished for their entertainment. You would soon learn what pleases them most. The love and appreciation of music, as shown and developed in the past three years, wherever the soldiers and sailors congregate, is illuminating as to the important part it plays in the lives and well being of the men. There are so many songs that are suitable it would be difficult to give a list of those best suited to your voice, of which you must be the judge.

Which Club Is Best for Him?

I am a serious music lover and am exceedingly anxious to broaden my knowledge in both music and literature. Can you please advise me of a club from which I may derive these advantages?

Perhaps if you go to the Institute of Arts and Sciences in Brooklyn, you would find there were lectures, or classes or small organizations that would be suited to your requirements. The majority of the clubs with which the writer is acquainted are not what you need, although association with musicians must necessarily broaden and educate. Lectures on musical subjects, books on the same subjects and attendance at concerts where good music is played or sung, ought to help you. During the winter there are many free lectures given in New York on the subject of music, well known musicians and educators being heard. At Hunter College, Lexington Avenue and Sixty-ninth street, you might be able to hear some that would interest and help you.

How Much for a Paganini Violin?

I have a Paganini violin that was given me by my grandfather, which was brought over from Europe. What do you think this violin is worth?

By a Paganini violin I presume you mean one once used by that artist. Its value would depend upon the maker and the condition of the instrument, and the only way to find it out would be to consult an expert. There are a number of experts in New York, among them Rudolph Wurlitzer, 113 West Fortieth street; John Friedrich, 279 Fifth Avenue, and August Gemünder, 141 West Forty-second street.

Are Tonsils Necessary?

Of late I have been troubled with my tonsils and the doctor advises their removal. I have been told that the voice might be ruined for singing after the tonsils have been removed. Will you please tell me whether or not there is any justifiable basis to those claims?

Removing the tonsils is not supposed to have any injurious effect on the voice; on the contrary their removal in many cases helps to strengthen the throat with benefit to the singing voice. There have, probably, been cases, when the voice was injured, but these cases are so few that

it would seem that the tonsils could be removed without any deleterious effect. There is, of course, no reason for the removal of healthy tonsils, but I presume that if you "have been troubled" with them, yours are chronically diseased.

When Does Caruso Sing?

Could you please inform me as to what nights Mr. Caruso sings at the Metropolitan Opera House? Also in what operas will he take part for the rest of the month of January? Is there any truth in the rumor of closing all theatres for a month or so on account of the coal shortage?

The notices for the performances at the Metropolitan Opera House for the last week in January have already been published. Caruso usually sings at the Metropolitan twice each week, but not on the same days each week. Quite frequently he sings at the Saturday matinée. During the first week of February he will sing the title role in "Le Prophete."

A Baby Pianist

I have a little girl only six and a half years old, who, after taking piano lessons for only seven months, has shown that she could play practically every piece of music that she has picked up. She has played in the Y. M. C. A. for the Music Club and in every church in town, also for a large crowd at the picture show and in the park. She is very ambitious and I would like to get your opinion as to what to do with her in order to develop her musical talent if possible. I have a boy of eleven who plays the violin and is just as good as my little girl.

You should have your little girl continue to study the piano with as good a teacher as you can obtain in your city. But, she should not be allowed to "pick up" tunes and play them. What she needs is to learn to play the instrument first of all, to acquire facility in playing scales and exercises that give the necessary foundation upon which to build. A musical education means hard work for years, with constant practice after the result is obtained of being a public performer. It is not at all advantageous for your little girl to appear in public. Wait until she can really play. "Picking up" pieces that she hears, is not beneficial if she wants to become a pianist. "Playing by ear," as it is called, does not mean that the "piece" is played as written, however much like it the child may play. It is a certain facility of memory that, while helpful in some respects, should not be encouraged in the reproduction of piano solos. If she studies from the score the same

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piece that she plays by ear, there would undoubtedly be a marked difference in the notes played. But no good, reliable teacher would recommend either public appearances of an untrained child or playing music that is "picked up." If your little girl is ambitious and has real talent, she will want so much to advance in the art of playing, that she will understand when you explain it to her, that the drudgery of practicing is the means to the end she wishes to attain. If she is allowed to continue to play by ear without the technical knowledge of the piano and the pieces she is playing, she can never accomplish a success. Hard work, constant hard work, and then will come the reward of it all.

The Brass Choir

Can you tell me if it was a misprint, or is there a part of an orchestra called the "brass choir." In a notice of a concert recently given, the New York daily that I read said "the brass choir stood up." Did that mean the players of brass instruments, or was it meant as a notice of a "bass choir?"

No it was not a misprint. The entire brass choir stood in one part of the Bruckner symphony. The brass instruments of the orchestra, taken together, are frequently referred to by that term; wood choir is used for the woodwind instruments.

Women Composers

I am a regular reader of your magazine and should like very much a little information through your columns. What is the address of Bella Hecht, the pianist, who gave a recital in Aeolian Hall, the evening of December twenty-seventh?

The address asked for is Bella Hecht, care Jean Heimel, 151 Second avenue, New York City.

Capacities of Halls

What is the seating capacity of Aeolian Hall, Metropolitan Opera House, Carnegie Hall and the New York Hippodrome?

The capacity of Aeolian Hall is 1,304; of the Metropolitan Opera House, 3,450; of Carnegie Hall, 2,226; The Hippodrome, on the occasion of the McCormack recital on November 18, 1917, seated an audience of 5,274 in addition to hundreds of chairs on the stage. The above figures have been supplied by officials of the halls.

KANSAS CITY, MO.

Kansas City, Mo., January 21, 1918.

Miss Claire of the Conservatory of Music elocution department gave a recital, December 26, and proved a great surprise to the audience present. She is a very versatile artist and gave a fine account of a very pleasing program.

Faculty Meeting

Once every month the faculty of the Conservatory of Music gathers for a "visit" and one of the most amusing meetings (and the purpose of these meetings is for amusement) took place at the Conservatory on the evening of January 6. F. Boucher, the director of the violin department, had charge of the program and supper. There

artists' class, having all studied with Mr. Boguslawski, the director of this department.

Vocal Department

Allen Hinckley, who heads this department, is meeting with unusual success and has done great work in building up the vocal department. His wide knowledge of the singing stage in all its branches has done much to attract the best talent in the Southwest as members of his class.

K. C. Orchestra Makes Brave Effort

It fell to the able shoulders of J. A. Cowan to support the great drive for funds to carry through the season of the Kansas City Symphony Orchestra. As is the unfortunate case with most of our orchestras just now, this organization is being neglected. However, Mr. Cowan, with his great business ability in musical matters, did much to stir up the interest of the community and a goodly sum was gathered to help the orchestra. Arthur Shattuck was the soloist at the last concert and gave a memorable reading of the B flat minor Tchaikowsky concerto. He was obliged to respond to an encore and his playing left a very deep impression upon the many present. Conductor Busch has built up an orchestra that the Southwest can ill afford to lose.

The Fritschys Present Josef Hofmann

Mr. and Mrs. Fritschy presented Josef Hofmann in a piano recital last Tuesday afternoon. The Fritschys always have capacity houses. These enterprising managers do not need "drawing cards" for their series, because their reputation for good concerts is so well known that the public always comes to anything Fritschy presents. The secret of the Fritschy success is first, best artists and, second, an honest deal to the concertgoer. Mr. and Mrs. Fritschy are both very charming and it makes concert going a pleasure for they always treat their audience as hospitable hosts.

Mr. Hofmann played most effectively the following program: Beethoven sonata, op. 31, No. 3. Chopin group; etude, Moszkowski; polka, Rubinstein and the Tannhäuser overture in the Liszt version. E. G. B.

Marcella Craft Activities

Marcella Craft opened her eastern activities by giving a song recital, at Smith College, Northampton, Mass., on January 15. She sang for a special gathering of the Friars' Club, New York, on Monday, January 21; on Wednesday, the 23d, with the New York Philharmonic Orchestra, singing the entire scene and aria from the third act of Gounod's "Faust." Miss Craft then went West for appearances in Duluth, St. Paul, Minneapolis, Cleveland and Pittsburgh. These latter cities heard Miss Craft for the second time this season, a proof of the excellent impres-

sion she made when she appeared there early in the fall. During Holy Week, Miss Craft will make her first appearance in Washington.

Elman Returns from Tour

After selling out the Metropolitan Opera House on Sunday, January 12 (the second time this season), Mischa Elman went on a week's tour to Rochester, Toronto and Springfield. His next New York appearance will be at Carnegie Hall in recital on the evening of February 1. Mr. Elman has made his own arrangement of "The Star Spangled Banner," and commences all of his programs with it.

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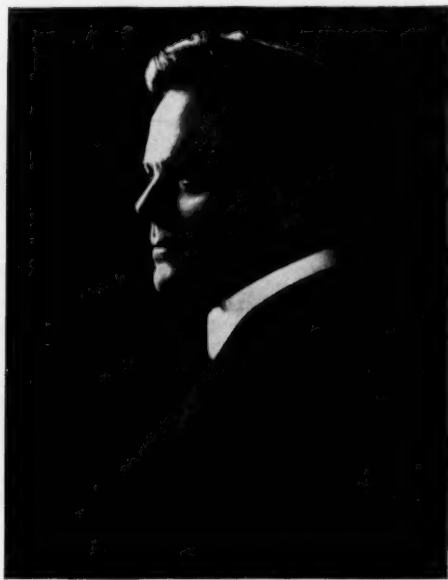
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was much merriment caused by the program during which many members of the faculty offered impromptu numbers.

Two-Piano Recital

On January 10, John Thompson and Moses Boguslawski joined forces in a two piano recital and gave as their program the following: Variations by Beethoven-Saint Saens; choral, C. Franck; "Wedding Cake Waltz," Saint-Saens; suite, Arensky. The most notable feature of this concert was the perfect ensemble of the two artists. Their tone blending and technical evenness made their musically interpretations very charming. This concert was enjoyed by a large audience and two more programs are being prepared by these artists for a date in the near future.

Piano Department

Edna Cochran, Rosa Brown, Mary Zieger, Coralyn Moore, Katherine Hatch and Bernice Katzenstein (whose recent debut in Chicago caused such favorable comment) will give recitals within the next few weeks. They are all students in the piano department and belong to the

MUSIC ON THE PACIFIC SLOPE

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IMMENSE CROWD

Community Singing Deserves Special Comment—"Music of the Future"—Maud Powell's Art Enjoyed—Notes

San Francisco, January 26, 1918.

No one who was present at the concert given on January 17 by the Municipal Orchestra of San Francisco could doubt the value—patriotic, humanitarian, artistic and educational—of the work being done by this organization. There was an immense crowd present at this concert, more than 6,000 people, and there was a manifest spirit of genuine good humor, enjoyment and congeniality. The audience listened quietly, attentively, applauded Mendelssohn, Wolf-Ferrari, etc., and included also the ness of their plaudits just what degree of pleasure they got from the various offerings of the orchestra. And they sang vociferously, more so, I am told, than upon any previous occasion.

This community singing portion of the program is worthy of special comment. Mr. Schiller, the conductor, having discovered by experience that it was necessary to warn the people up to induce them to join in to any large extent in the singing conceived the idea of arranging a "Surprise Potpourri of Old and New Popular Songs." This was introduced to the audience in the following verse which was printed on the programs:

Come get you ready, for we're going to sing,
Raise up your voices, and we'll make rafters ring;
If you don't know the words,
Come on and sing anything—
There'll be a hot time in the old town tonight!
All join in, don't let the volume fall—
You should sing these old songs best of all.
Aid you must do your best; if you can't sing them, bawl—
There'll be a hot time in the old town tonight!

The potpourri, which was not all vocal but was interspersed with good rag time and jazz music, started with "There'll Be a Hot Time in the Old Town Tonight," and introduced some old and new patriotic songs, some of the old favorites like "Swanee River" and "Home, Sweet Home," and some up to date popular songs. It was strung together skillfully and with a good deal of humor, and had exactly the result intended. The audience appreciated the joke and showed itself entirely in sympathy with the idea by trying its best to join in and make a noise, evidently taking seriously the admonition suggested in the above verse: "If you can't sing, bawl!" The singing was led by Austin Sperry, whose voice proved resonant and powerful enough to carry even in this vast auditorium.

As to the concert portion of the program, it was made up of popular favorites by Nicolai, Grieg, German, Ardit, Mendelssohn, Wolf-Ferrari, etc., and included also the "Ghost Dance of the Zunis," by Troyer, arranged for orchestra in a masterly manner by Conductor Schiller, and excerpts from the opera "Egypt" by William J. McCoy, of this city. The vocal portions of this work were done by Catherine Retallick, soprano, and Charles Bulotti, tenor, in a very acceptable manner. There was also organ and chorus in charge of Wallace Sabin.

This work, which deals with Anthony and Cleopatra, is

of too complicated a nature to be judged after a single hearing under the conditions obtained at this presentation. It is not music which can effectively be separated from the whole, nor is it a work that can be properly conceived unless one has the libretto, every phrase of the music being apparently closely associated with the words to which it is sung. But the impression was that of an exceedingly interesting and well made score, lacking perhaps somewhat in strength and definiteness of motive, but offering many beauties of melody and arrangement. A colorful and effective score which should, in its proper environment, possess genuine emotional value.

These concerts are given under the auspices of the Auditorium Committee of the Board of Supervisors: J. Emmet Hayden, chairman; Andrew J. Gallagher, Richard Walsh, Edward J. Brandon, and Frederick Suhr. They were fortunate in their selection of a conductor, for Frederick Schiller is clearly not only a musician of taste and ability but a routine and experienced conductor. The orchestra suffers to some extent at present from lack of funds to provide for adequate rehearsals. The number of players might also well be increased in consideration of the great size of this auditorium. But the orchestra is just completing its first year, and is doing such good

musicians throughout the country will watch with interest the progress of this undertaking.

Debussy Played by Symphony Orchestra

"We made an ocean trip yesterday via the seascape of Debussy, and to tell the truth, we didn't know whether we liked it or not. At the end of the first lap of our symphonic voyaging with Captain Hertz at the wheel, we didn't even know enough to get off the boat. I mean we didn't know it was over, until some venturesome ones led the way and we applauded tentatively, fearing that after all there might be some more bars to cross. The second lap was better done on our part, and the third, ending with a bang on the bass drum which might be the anchor dropping, persuaded us that the journey was over. Another time we shall hope to do better, but Debussy in his 'La Mer' is, I think, caviar to the general—and the private, too."—Walter Anthony in the Chronicle anent the concert of the San Francisco Symphony Orchestra.

It is a fair and just criticism of the public, and, after all, it is only fair and just that the public should come in for its share of criticism once in a while. But it is not the San Francisco public alone, nor the American public, that is puzzled by such works as this. I have seen the same thing happen in France in spite of the fact that there is generally a reliable "claque" of conservatoire students to start the applause at the proper moment and give it just the proper shade of enthusiasm, respect for the composer and the conductor, etc.

That this Debussy poem was not understood is not at all surprising, for it is "music of the future" if there ever was any such music, and way above and beyond the understanding of the average concertgoer. But this lack of understanding had nothing to do with the interpretation of the work. For it was splendidly given. Hertz is particularly happy in his interpretation of the picturesque. His long opera training has taught him to paint pictures, and his vision of what the composer intended in this work shows itself in his handling of it. It was a test, also for the members of the orchestra, and a test that proved their entire efficiency.

Other numbers on this program were Tchaikowsky's fourth symphony and Chabrier's "España." Of both of these works, Hertz gave strong and interesting readings. He possesses especially perfect dynamic control, and his crescendos and decrescendos are splendidly shaded so as to give the feeling of reserve power and repose. He also possesses to an unusual degree the power of producing sonority and warmth of tone, and perfect balance. In the symphony the pizzicato ostinato was particularly well done and was received with prolonged applause.

Maud Powell's Art Enjoyed

Maud Powell was heard in two programs in San Francisco at the Columbia Theatre under the management of Selby Oppenheimer on January 6 and 11. Her programs included the Sibelius concerto, the Saint-Saëns sonata in D, the Arensky concerto, Brahms sonata, and a number of smaller pieces, among which was Cadman's "Wah-wah-taysee" (Little Firefly).

The force and beauty of Mme. Powell's splendid art

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work with such a large degree of popular success that it may be assumed that public demand will impress upon the supervisors the advisability of increasing the appropriation for this worthy purpose. This is especially true in these times of stress where everything should be done to bring people together and to increase our natural feelings of good fellowship, patriotism, national and civic pride.

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were fully recognized by her San Francisco audiences and she was warmly received. She was ably assisted by Arthur Loesser.

Italian Opera at North Beach

Serantoni is making a success of the Italian Opera at North Beach, this city. He has collected much excellent talent and the attendance is good. Handled on the economical Serantoni basis and with skill, even under existing conditions the city may have a long season of the old Italian favorites. In the meantime de Vally has opened an operatic school on Market street, and announces that he will also give performances. There is much home talent here of high class that is available for the uses both of Serantoni and de Vally. In the Examiner Clare Harrington says: "Young singers are gaining experience in the Latin Quarter (otherwise known locally as North Beach) and their debuts are made much of."

Music Notes

The success achieved by Godowsky in this city recently, has led to an engagement for another appearance here. He occupies securely, a pedestal, in the estimation of the musical public here. Anthony of the Chronicle, for instance, declares that Hofmann was his first choice for piano playing until now, but that Godowsky has taken the first place in his estimation.

Nathan Firestone, who was drafted into the military service, has been released. This is good news for San Francisco musicians, where he is a leading star, both as violinist and especially as viola soloist.

DENVER, COL.

The Denver Philharmonic Orchestra gave its fourth concert January 18, 1918. Anton Dvorak's "Carnaval" overture, two orchestrated folkdances (one Irish, one English) by Percy Grainger, and Rimsky-Korsakoff's "Scheherazade" suite were the orchestral numbers. Raymond Hamilton, cellist, gave Boellman's variations for cello and orchestra, and as encore Massenet's "Elegie." The latter gave opportunity for display of a warm, dainty tenderness in style and tone on the part of the cellist which won many recalls. Mr. Tureman, the conductor, achieved results in the Russian music.

Recital by Princess Red Feather

Princess Red Feather, the pretty young Indian singer, who is arousing much interest throughout the nation by her unique personality and her tours with Cadman, is in the city. She has just given a successful recital in the ballroom of the Brown Palace Hotel, and with the money accruing has bought a piano for the Camp Funston amusement hall, a welcome present to the troops. The singer Tsianina is young, genial and popular. She is a full blooded Cherokee Indian and was born in Oklahoma. Her romantic life is the theme of Cadman's opera, "The Robin Woman," shortly to appear at the Metropolitan. She has two brothers in the army and expects to go to France shortly to sing for our soldier lads. This pretty, golden brown maid wears her native costume always, although she has discarded the blanket for a modern coat of leather and fur. Her voice is a vigorous mezzo-soprano, and she has superb vitality.

Other Music News

The Rotary Club, through the Denver News, is conducting a ballot of much general interest. The municipal organ nears completion. On its front will be five large plaques, and everybody is voting to see whose head (or heads) will land thereupon, musicians living or dead, musicians local or international? The contest closes January 21. Cadman seems a popular choice. Also many have voted for Mrs. Beach. Colorado is a suffrage State, and likes to see women get their due.

Carrie Olga Ferlen, Denver violinist, goes to France shortly as official entertainer of "our boys."

Misses Grossmayer, Middaugh and Moore, well known Denver musicians, are attending opera in the East.

Ruth Handbury, an eleven year old Denver pianist of great promise, is spending the extreme cold season in California.

February 18 the Minneapolis Symphony Orchestra is to give two concerts at the Auditorium. Emil Oberhoffer did some stunning Wagner work here in 1917. Here's hoping he'll have no railroad troubles and will arrive safely and give us plenty of fine music, including Wagner and the three "B's." L. A. R.

TACOMA, WASH.

The New Year's assembly, January 8, of the Ladies' Musical Club of Tacoma, Wash., brought to the city many outside music lovers, who, as guests of the big Tacoma audience, enjoyed the brilliant complimentary program given by the Seattle Ladies' Musical Club. The reciprocity of the two sister musical organizations will be the occasion of many delightful concerts throughout the season in both cities.

Among the Seattle musicians appearing at the Tacoma concert were Gwendolyn Geary Ruge, soprano of the Standard Grand Opera Company; Mrs. Adam Beeler, contralto; Mrs. Farwell Putnam Lilly; Mrs. Henry C. Hubbard, and Ruth Sheafe, pianists; Mrs. Durand Hemion, dramatic soprano; Marjorie Miller, and Margaret McCullough Lang, violinists. Of special interest was the appearance of Catherine Weaver Hill, bride of Lieutenant Hill of this city, now in France. Mrs. Hill, who studied abroad for several years and was later a pupil of Rudolph Ganz in New York, is an exceptionally gifted young pianist. Josephine E. Wardall was the accompanist of the Seattle club.

Seattle Musicians Furnish Music for Soldiers

Six Seattle musicians, under the management of Mrs. C. M. Ridell, of Tacoma, and accompanied by twenty Tacoma singers, brought joy to the hearts of more than 4,000 Camp Lewis soldiers at the Y. M. C. A. auditorium January 10. At the concert's close, the musicians left the

Y. M. C. A. auditorium for the hostess' house, where they repeated their program to a large audience.

St. Cecilia Club Musicale

A notable event in Tacoma music circles was the January soiree-musical of the St. Cecilia Club. A very artistic program was arranged by Mrs. Maurice Langhorne. The St. Cecilia quartet, Mrs. T. W. Little, Mrs. Allan Crain, Mrs. L. D. Eichhorn and Mrs. R. M. Thompson, opened and closed the program, giving delightful numbers. Soloists were Mrs. James Eyre MacPherson, soprano, and Vera Reed, violinists. Accompanists were Mrs. Willard Wheeler, Adelaide Foss and Pauline Endres.

Musical in Honor of War Nurses

Honoring the nurses of the base hospital at Camp Lewis, Tacoma, Wash., a musicale was given January 1 at the Y. M. C. A., with the association officers in line, assisted by officers of the Red Cross and the president's council. The program presented Frederick W. Wallis in a group of songs, with Mrs. Wallis at the piano; solo numbers by Mrs. James S. West, and piano selections by Gertrude McQueen. K. K.

LOS ANGELES, CAL.

The Sunday concert of January 13 given by the Men's Glee Club of the University of Southern California was very successful, both from a musical standpoint and from the standpoint of attendance, there being the usual crowd of relatives, friends and college chums that generally makes for an enthusiastic gathering. Under the direction of Prof. Horatio Cogswell, the club sang a satisfactory program, which was in part patriotic. G. Homer Simmons, pianist; Robert Rager, reader, and Gilbert Green, violinist, each won enthusiastic applause with their solo offerings.

Gogorza Contracts Canceled

Impresario Behymer had to announce the cancellation of the Emilio de Gogorza concerts, which were to have been given January 15 and 19. The blizzards of the East, coupled with the indisposition of the baritone as a result of his failure to recover after an attack of bronchitis, are given as the reason. Manager Behymer announces as the substitute Reinald Werrenrath.

American Directors Wanted

A letter to the Times of this city, dated January 14 and signed "P. H." takes up at length the control of our musical organizations in this city by "foreigners." The writer points out that every musical organization in Los Angeles is controlled (directed) by gentlemen whose names would signify that the bearers are anything but American. "P. H." wants something done about it at once, but judging from the plentiful lack of replies to his letter it is presumed that the Los Angeles public are perfectly satisfied or too lazy to exert themselves or too busy enjoying the beautiful California sunshine.

Movie Symphonies

The members of the Los Angeles Symphony Orchestra are in demand at the movies these days and nights. Clune's Auditorium has a "symphony" of twenty-three pieces under the management of William Edson Strowbridge (Mr. Strowbridge is also assistant manager of the Los Angeles Symphony), who presides at the organ; Donatelli is the leader. At Gramman's Theatre, which is to be opened this next week, there is to be a "symphony" of thirty-two pieces; Rudolph Kopp, the solo viola player,

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wili direct and the organ will be played by Jessé Crawford. The vocalist for the opening week is Lina Reggiana.

Cadman Complimented

On Monday, January 14, Charles Wakefield Cadman gave a program at the Ebell Club. This offered the members of the club opportunity to hear the lyric soprano, Emma Porter Makinson, accompanied by the noted composer. The program included a group from the "Sayonara" cycle, a group based on Chippewa tunes, and as an encore the ever delightful "Land of the Sky Blue Water." Cadman played his "The Thunderbird Comes from the Cedar Trees," the "Omaha Indian Game Song" and the andante con desiderio from his sonata in A major. Mrs. Makinson also offered a group of negro spirituals.

May MacDonald Hope's Recital

The piano recital of May MacDonald Hope given at Blanchard Hall on the evening of January 18 was the musical event of chief interest of the week. Mrs. Hope included on her program the compositions of three resident composers—Charles Wakefield Cadman, Fannie Dillon and Monimia Laux Botsford—which proved a very popular move on the part of Mrs. Hope and which thoroughly delighted her large audience, many of whom are

JANUARY BOOKINGS

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| 16 | Troy Vocal Society..... | Soloist |
| 17 | Mt. Vernon, N. Y.,
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greatly interested both in Mrs. Hope and the composers mentioned.

The Cadman offering was the sonata in A major, a beautifully brilliant creation, which Mrs. Hope splendidly interpreted. So impressed were her hearers that she was forced to repeat the andante movement. In "The Desert," Fannie Dillon's work, and in Mrs. Botsford's poetic piece, "Fool at Moonlight," Mrs. Hope did some very distinguished work. Her grasp of the nature moods with which these writers have illumined their selections gave her hearers tone pictures most vivid and showed Mrs. Hope's keen appreciation of the sense of beauty as related to these two compositions.

The classical element of the program as contrasted with the modern element formed a fine balance. In the Bach fugue in G minor, Mrs. Hope's work was marked for its dignity, a dignity which did not become heavy as it progressed. A group of Chopin numbers were noted for the intensity of expression, while the Revolutionary Etude gave opportunity for poetic flavor. The Wagner-Liszt "Isolde's Liebestod" and the fire music from the "Valkyrie" were enjoyed as closing numbers. Mrs. Hope's performance throughout was brilliant in technic and intensely emotional, her audience rising with her in her emotional flights to that point where there were genuine outbursts of applause. It can be said of Mrs. Hope's recital that it is one of the most successful of the present season, and the response of her hearers was most gratifying to this coming artist.

Children's Orchestra Pleases

Under the direction of Charles H. Demorest, Hamburger's Fairyland Orchestra, gave a concert at the Hamburger Auditorium, on January 12. The orchestra, which has fifty members, all children, was assisted by Phillip Fischer, violinist; Lillian Freese, soprano; Myron Collins, xylophone; Clarence McDermott, cornet, and LaRue Hilliker, saxophone. The orchestra played the entire three movements of the "Toy Symphony," Haydn, and a number of other interesting selections. The children did well, and Mr. Demorest is to be much commended upon his skillful handling of the forces under his control. T. A.

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Recognition of Its Importance in the Musical Life of the Community, and a Word About Its Conductor, Frederick Schiller—Its Programs and Its Great Audiences

In view of the popular success of the San Francisco Municipal Orchestra a few words regarding this orchestra in particular, and municipal and other orchestras in general, may not be out of place. One hears all sorts of criticisms of this orchestra from a certain class of musicians here in San Francisco. Every one who is in close touch with the world of music knows that musicians are entrenched behind two sets of diametrically opposed views. There are those who feel, or pretend to feel, that any performance of a work by a great master which is not so nearly perfect as it is possible to make it, is a "desecration!" These people seem to feel that, if Wagner called for 120 instruments in the orchestra, the work should not be given without those 120 instruments! They seem to feel that to give one movement of a Beethoven symphony is a crime—either the whole symphony or nothing! They say that a Wagner opera should never, under any circumstances, be "cut." They say that "arrangements" likewise are a crime. They even, some of them, go so far as to say that such arrangements as the Schumann accompaniments to the Bach sonatas, or the various Liszt arrangements, "are simply too awful for words"; that Mozart should be given with the small orchestra of Mozart's day; and that it is perfectly terrible to put Beethoven on the same program with Meyerbeer! All of which gush you will immediately recognize.

Unfortunately a certain amount of such stuff comes from serious musicians. Whether it is just talk or is meant seriously is hard to determine, but certain it is that it is taken seriously by non-professional music lovers. Its baneful influence is far reaching, especially when it gets into print, in so far as it retards the growth and success of efforts toward bringing music to the people, i. e., the general public which will not attend, and cannot afford to attend, "high-brow" symphony concerts and operatic performances.

It is not, I think, entirely a matter of expense. The psychology of it goes deeper than that and has to do with the entirely justifiable pride of what we are pleased to call the lower classes. I base this assumption upon my observation of the people who attend the "high-brow" churches. These churches are as free as are all churches, and often offer very superior attractions in the way of music and preaching, yet the lower classes, the poorer classes, the middle classes, the working classes, or whatever you please to call them, do not attend these churches! You may hunt the reason of it where you please, fact is fact.

Similarly these same people will not attend the "high-brow" symphony concert or operatic performance. Therefore, if we are to give them high class music it must be in the form of concerts that are organized for their especial benefit, which are theirs, their own property to do with as they please, for which they pay out of their own pocket, where they do not feel out of place as they certainly do, and rightly, when they have this music donated to them as a sort of charity by rich patrons of art.

As to the value of music, which many people deny (as

any one who has ever tried to secure guarantors for a symphony orchestra will know), the following from that keen observer, Will Payne, in the Saturday Evening Post, sheds a timely light on the question:

Our music shop contains nothing to eat, wear, hurl or raise the temperature. But the hardest-pressed belligerent finds it advisable to maintain military bands. I am told that the German Government—whose rigorous efficiency for war is daily held up for our emulation—expends a good deal of money, labor and precious materials for the purpose of keeping a supply of talking machines in the rest and concentration camps all along behind the battle front, because it finds that popular music played on these machines invigorates the men's minds and makes better fighters of them. The military critics are always talking about the morale of the different troops—that is, about the state of their minds. By the common judgment of experts nothing is more essential in this war than those impalpable things which keep men in a high, resolute state of mind. To that crucial end music contributes as well as canned beef.

Music acts in a subtle way, and it is hard to put one's finger on the immediate effect of it. But that the effect is potent cannot be denied, and the Germans have long since discovered it. It is doubtful, indeed, if the German Government would permit attacks on their municipal orchestras and other public musical offerings such as are common in this country. They would probably find such attacks bordering on treason. The singing of the German soldiers, for instance, is certainly not artistic, but it is absolutely compulsory, being recognized as a means of increasing efficiency. Any one who would interfere with it would probably run up against the stone wall of Prussian officialdom.

All of which has a direct bearing upon the San Francisco Municipal Orchestra situation, and similarly upon municipal music all over this country. The San Francisco Municipal Orchestra has been bitterly attacked by certain people here, both in print and in private conversation. There are also a good many musicians in this city who fail to see anything in this question but one of simple artistic merit. There are some who insist that, because the appropriation is not sufficient at present to give enough rehearsals to make it a truly great symphony orchestra, it should not exist at all. All this brings me back to the reflections suggested by the opening paragraph of this article.

As to how good or how bad this orchestra is at the present time, that is not the question in point. The conductor, Frederick Schiller is, at least, generally acknowledged to be a master. Many statements bearing on this point have already appeared over the signatures of noted music critics in the daily papers, and only yesterday I chanced upon the following, which is illuminating. The article, by Walter Anthony in *The Chronicle*, deals with American composers and especially with William J. McCoy, whose opera "Egypt" will soon be published by the house of Schirmer. Portions of this opera are to be played at the next concert of the Municipal Orchestra and Mr. Anthony has this to say about Schiller:

It is, indeed, unfortunate that on such a critical occasion the work will be heard for the first time "under unfavorable acoustic auspices," but this difficulty, McCoy believes, will be offset in a large measure by the splendid work being accomplished with the score by Conductor Schiller, for whose musicianship McCoy has the highest respect. In the mere matter of reading from the full instrumental score—a hastily scribbled manuscript—and playing it at sight on the piano, transposing the parts written for the transposing instruments of the orchestra, and getting at the meat of the thing, "Schiller," says McCoy, "revealed at once the trained musician, equipped technically for the poetic task of interpretation."

This is in line with the comment that has been consistently made by the daily papers of San Francisco ever since the Municipal Orchestra was started about a year ago. There has been no attempt to "whitewash" its performances, but the papers have realized that a good work is being done and have tried to help it rather than destroy it. If the musical papers and, especially, the musicians, will get in line here and elsewhere much may be accomplished in this country toward furnishing regular musical entertainment and recreation without having recourse to the generosity of the rich.

It must be remembered that this orchestra appeals to vast numbers of people. Audiences of 10,000 are not uncommon. There have been audiences of 8,000 paid admissions and two or three thousand soldiers and sailors from the military and naval camps, who are admitted free. They have "community sings" here accompanied by this orchestra which are so largely attended that even the vast Municipal Auditorium would not hold all the crowds that strive for admission. These numbers speak for themselves, and, even if there are not enough rehearsals to render a perfect performance possible, what possible difference can that make? The fact is that a great mass of people is given an hour or two of exquisite, uplifting pleasure, and how many of these people are so highly educated musically that they know or care anything about the finer points of musical criticism?

In closing, a word must be said of the programs that have been offered by this orchestra. They seem to me notable for their careful average of the popular and the serious, and the avoidance of the all-too-popular, blatant and vulgar. Here is one of them: "Pomp and Circumstance," Elgar; arias from Tannhäuser and from "The Girl of the Golden West" sung by Milar, baritone; Three Dances from Henry VIII, Edward German; Beethoven concerto, No. 4, for piano and orchestra played by Phyllida Ashley; overture "1812," Tchaikowsky.

Here is the program of the community sing and concert combined, which was attended by 10,750 people: "America," orchestra, chorus, enlisted men and audience; Overture "Gypsy Baron," Strauss; "Community Sing," "There's a Long, Long Trail," "Where Do We Go from Here?"; Potpourri from "La Belle Hélène," Offenbach; Three Neapolitan Songs sung by Hugh Allan, baritone; two numbers from "Coppelia," Delibes; "The Legend of the Chimes," from "Robin Hood," sung by Marie Lund and the Municipal Chorus; overture "Pique Dame," von Suppe. This was on November 15. On December 20 a similar "Sing" was given which also included the rondo capriccioso for violin and orchestra, Saint-Saëns, played by Carrie Weston; "Scenes Pittoresques," Massenet, etc.

Such work as this, appealing to so large a number of people, deserves and demands constructive, not destructive, criticism, and recognition is due the city fathers, councilmen, supervisors, or by whatever name they happen to be known in this city, who have made this good work possible.

F. P.

ACROSS THE COUNTRY

Albany, N. Y.—Ethel Leginska delighted a large audience recently, giving an exacting program with brilliance of technic and poetical insight. It is some time since an assembly has been so electrified as were Mme. Leginska's listeners. The programmed numbers were so varied and so altogether delightful that the audience was loath to allow the performer to leave the stage until she had given the second encore after the final number. The big number was the Chopin sonata in B flat minor, which the artist played with elegance and musical richness. In addition Mme. Leginska gave numbers by Scarlatti, Chopin and Liszt with vigor and fine understanding. She plays with tremendous power in finished style. The concert was under the management of Ben Franklin, who also announces John McCormack, February 7; Alma Gluck, March 7; Jascha Heifetz, March 18, and Mme. Galli-Curci, April 29. The Reformation Chorus has changed its name to the Albany Choral Society. The newly appointed librarians are: Mrs. William H. George, Edna Wasserbach, Mrs. Walter Levings Ross and Mrs. W. D. K. Wright. Charles H. Wood has been heard frequently in violin recitals and in chamber music programs for charity and for Red Cross benefits. Mrs. Harold Hartwell, soprano; Joseph M. de Stefano, tenor; Julia M. Verch, violinist; Madelyn Preiss, contralto, and George D. Elwell, baritone, gave a program recently. The accompaniments were played by Mrs. George D. Elwell, Lucile Walter and Ruth Barrett. George Yates Myers gave two organ recitals recently on the new organ in the Lourdes Grotto of Vincentian Institute, playing compositions by Ravel, Widor, Lemaire, Debussy, Wagner, Bonnet, Saint-Saëns, Bach and Bossi. The Albany Community Chorus, Alfred Hallam, director, has made rapid progress and a number of new and interesting songs have been presented. The weekly "sings" are well attended. Mrs. Horatio S. Bellows was in charge of a recent meeting of the Monday Musical Club when Mr. and Mrs. Leo K. Fox were heard in song recital assisted by Florence Page, pianist. Lydia F. Stevens is giving a series of short organ recitals at the Emmanuel Baptist Church. Ambrose Weyrich, lyric baritone, has opened a studio here, having come from Detroit, Mich., after passing the summer and autumn in various army camps, singing to the men. Carl Miller, violinist, has become a member of the Leland Symphony Orchestra. Sybil Hickson Carey, Joseph L. Feeney and John J. Fogarty appeared in recital recently at K. of C. Hall. The marriage of Dorothea Gayel Dixon, of Glendale, Cal., and Thomas M. de Stefano, tenor, took place here January 7. There were no attendants. Mr. and Mrs. de Stefano passed their honeymoon in the Adirondacks. They will make their home here. Florence Mary Loftus, of this city, and Eleanor MacLean, of Utica, will appear in joint recital later in the season in Utica. Miss MacLean probably will pass a part of the winter in St. Augustine, Fla., as usual. The Choral Union, C. Bernard Vandenberg, directing, met recently with Miss Loftus among the soloists. William L. Widdemer, organist and choirmaster of the Madison Avenue Reformed Church, entertained members of his choir and a small group of musical folk at his home recently. Ethel Leginska, pianist, and Mabel Garrison, soprano, pleased at the second Chromatic concert in Troy recently. Dr. Charles A. Richmond, of Union College, gave an evening of Scotch and Irish songs to college students recently. Frederick Bowen Hailes, the new organist and musical director of Calvary M. E. Church, has arranged several special musical programs. Robert W. Fivey and Anderson T. Fivey, brothers, are doing much to encourage community singing. Arthur R. Zita is directing the orchestra for concerts at the Executive Mansion previous to large events.

Boise, Ida.—Music lovers of Boise had a great treat on December 31 and January 1, in hearing the San Carlo Opera Company. The Pinney Theatre was filled for each performance. This splendid company needs no comment, and it would be difficult indeed to tell which of the four operas, "Cavalleria Rusticana," "Pagliacci," "Tales of Hoffmann" and "Faust," was best presented. Boise was indeed unfortunate in losing Eugene A. Farner, who left the first of the year for Chicago, where he enters the Y. M. C. A. army work. Mr. Farner was one of the leading musicians here, having taught and conducted extensively. He will be greatly missed. The Boise Concert Quartet made its initial bow to the public on New Year's Eve, when it gave "The Persian Garden" for the University Club. This popular work of Liza Lehmann's was well received by a large audience, and the quartet received generous applause, both for the ensemble numbers and the solos. The personnel of the quartet is as follows: Ira Shaffner, tenor; Louise Woodruff, soprano; Ruth Creed, contralto; Leslie D. Hanson, baritone. Grace R. Sensenig is the accompanist. A splendid repertoire is being worked up for spring engagements.

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Columbus, Ohio.—At the Governor's musicale, Hotel Deshler, January 14, of which the proceeds were to aid the Camp Sherman Entertainment Fund, Mrs. F. A. Seiberling, contralto; Cecil Fanning, baritone, and Marie Hertenstein, pianist, appeared. The accompanists were Mrs. C. C. Born for Mrs. Seiberling and H. B. Turpin for Mr. Fanning. Miss Hertenstein opened the program with the Chopin F minor fantasia, and later played "Humoresque" (Reger), "Tempo di Minuetto" (Zanella), and "La Campanella" (Liszt). Mrs. Seiberling contributed "Indian Love Song" and "By the Waters of the Minnetonka" (Lieurance), "Swing Low, Sweet Chariot" (arranged by James H. Rogers), "Il Niente" (Bemberg), "Melisande in the

Wood" (Goetz), "If Thou Thy Heart Will Give Me" (Bach) and "Mohacs Field" (Korbay). Mr. Fanning is a general favorite, and his interpretation of "Battle Prayer" (traditional), ballad from "L'Africaine" (Meyerbeer), "To Mary" (M. V. White), "Oh, No! John" (Old English), "Fuzzy Wuzzy" (Arthur Whiting) and Francesco de Leone's "March Call" written for Mr. Fanning, delighted every member of his audience. "The Star Spangled Banner" closed the concert. Owing to the storm, the artists had to have a special train in order to reach the city in time for the program. The occasion was a brilliant one, Governor and Mrs. Cox, Gen. and Mrs. E. F. Glenn, with the former's staff, and the British and French officers acting as instructors at Camp Sherman, Mayor and Mrs. Karb, and Col. and Mrs. F. O. Johnson, of the Columbus barracks, being among those present. During the afternoon H. S. Warwick, chairman of the war work council in Columbus, complimented Mr. Fanning upon his work as chairman of the music committee of the council, causing a real ovation to be given to the baritone.

Denver, Colo.—(See "Music on the Pacific Slope.")

Jacksonville, Fla.—Arthur George, baritone, head of the voice department of the School of Musical Art, was heard in a recital on the afternoon of January 2, at the Woman's Club. According to the Florida Times-Union, "His voice was heard to advantage in a varied program, the first numbers being sung in Italian, and the last in English. His enunciation is excellent and clear, he possesses a pleasing personality, and his voice is of a deep rich quality which is particularly beautiful." Mr. George was accompanied by Bertha M. Foster at the piano. Mrs. W. E. Sweeney, pianist, and Margaret Nelson, soprano, of the voice department of the School of Musical Art, furnished the program for the recital day for January at the Ladies' Friday Musicales on the afternoon of January 4. These artists gave a very attractive program. Mrs. Sweeney, who is one of the club's most talented members, is a pianist of unusual ability. Miss Nelson is gifted with a lyric soprano voice and a charming personality. Both artists were accorded a hearty reception and their numbers met with vigorous applause. Miss Nelson was accompanied at the piano by Bertha M. Foster. The Flonzaley String Quartet gave a concert in Jacksonville at the Woman's

Club, January 14, under auspices of the School of Musical Art. A most enthusiastic audience evidenced its delight at the splendid art of this famous organization by prolonged applause.


Kansas City, Mo.—(See letter on another page.)

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Philadelphia, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

San Antonio, Tex.—The first concert in the series of six, by the San Antonio Philharmonic Orchestra, Arthur Claassen, conductor, was given in Beethoven Hall, Thursday, January 10, symphony in C minor, Beethoven, and Procession of the Knights of the Holy Grail, from "Parsifal," Wagner, being given with excellent effect. Mr. Claassen, in his usual excellent musicianly style, revealed all the beauties of the compositions. Birdice Blye, pianist, and Harry Evans, basso-cantante, were the soloists. Miss Blye played the Liszt concerto in E flat with orchestral accompaniment. She displayed a wealth of technic and extreme beauty of tone. At the conclusion of the number, after insistent applause, she gave an encore, further revealing her true musicianship. Mr. Evans sang the prologue from "Pagliacci," accompanied most capably by John M. Steinfeldt, of San Antonio. His voice has volume and sweetness of tone; the pianissimos being particularly beautiful. He also gave encores. The orchestral program was opened with the "Star Spangled Banner," sung by Harriet Richardson Gay, contralto, and closed



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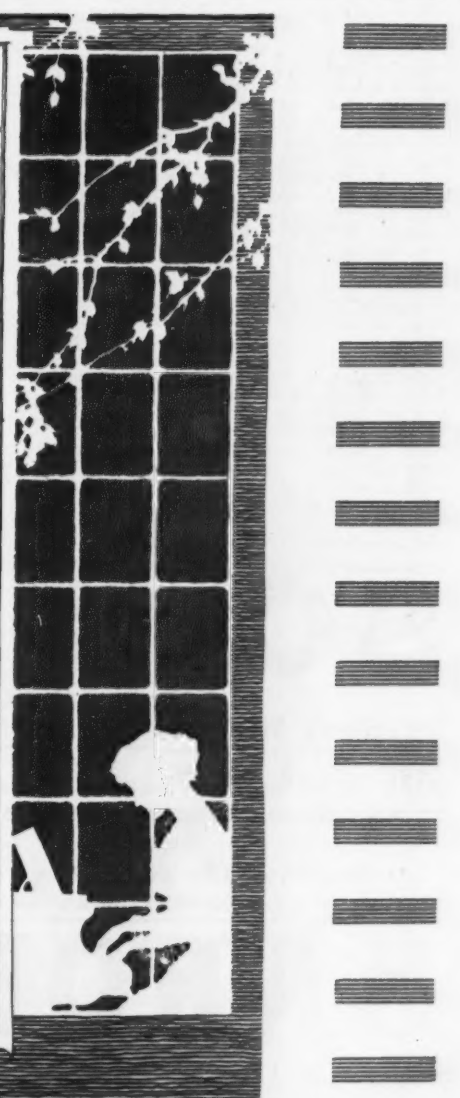
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with "America." Excellent program notes were contributed by Alois Braun. A public rehearsal was given in the afternoon for the benefit of school children.—Wednesday, January 9, Harry Evans, English basso-cantante, appeared in recital at Our Lady of the Lake Academy, assisted by John M. Steinfeldt, pianist, of San Antonio. Mr. Evans contributed numbers by Leoncavallo, Handel, Sparrow, Coleridge-Taylor, Clutsam, Schubert, McGeoch, Branscombe, Squire, and a group of British folksongs, all of which were greatly enjoyed, as was evidenced by the enthusiasm with which he was received. Mr. Steinfeldt contributed compositions by Debussy, Chopin, Liszt, and three of his own, which were most excellently given, with his usual splendid technique, and interpretation. Friday afternoon, January 11, Mr. Evans gave a program at Camp Travis, and at night at Camp Stanley, for the entertainment committee of the Red Cross.—Friday, January 11, the San Antonio Mozart Society, Arthur Claassen, director, presented Lucy Gates, one of America's leading sopranos, and Carlos Salzedo, harpist. The program opened with the "Star Spangled Banner," sung by Harriet Richardson Gay, accompanied by the orchestra under Mr. Claassen. Mr. Salzedo opened the program with "Variations on an Old Style Theme," arranged by himself, which received much applause. For his second group, he played "Arabesque," Debussy, and "Deux Chansons Populaires Françaises," I, "Et-ron-ron-petit-potapon," II, "Le bon petit roi d'Yvetot," Marcel Grandjany. He was compelled to give encores. Miss Gates gave for her own numbers the "Bell Song" from "Lakme," which served to display her amazing command of the coloratura passages. She has delicate pianissimos, a wonderful trill and exquisite flute-like quality of voice. After insistent recalls she gave an encore. She was accompanied by Mr. Salzedo at the piano. Her next group consisted of "Clair de Lune" and "Le plus doux chemin," both by Gabriel Fauré; "Solvejg's Song," Grieg, and "Ave Maria," Schubert, the last two sung in English. In this group, Mr. Salzedo accompanied her on the harp, making the numbers doubly interesting. The Mozart Society sang Bemberg's "The Death of Joan of Arc," directed by Mr. Claassen, with orchestral accompaniment. Miss Gates sang the solo part with fine effect. The number was decidedly well given, the dramatic parts being especially good.—Frank L. Reed, head of the piano department of the University of Texas, came to San Antonio, by invitation of the San Antonio Music Teachers' Association, and lectured to them on "Symphonic Forms." The lecture was given at the home of Mrs. H. M. Madison. While in the city he was the guest of Walter P. Romberg, president of the Association.—Sunday afternoon, January 13, the San Antonio Symphony Orchestra, Julien Paul Blitz, conductor, gave a concert for the benefit of the Red Cross. Mary Adeline Craig, coloratura soprano, was the soloist. The orchestra played with splendid tonal effect and interpretation, under the baton of Mr. Blitz, the "Marche Heroique," Saint-Saëns; symphony in B minor, Schubert; "Ballet Egyptien," Luigini, and Valse from "Dornröschen," Tchaikowsky. Miss Craig sang "Una Voce Poco Fa" from "Barber of Seville," Rossini, accompanied by the orchestra, receiving much applause, to which she responded with "Coolan Dhu," Leoni, accompanied by Jesus Santos, a member of the orchestra and a pianist of ability. The program closed with the "Star Spangled Banner," played by the orchestra.—Monday, January 14, Birdice Blye, pianist, appeared in recital at Our Lady of the Lake Academy. She was received most enthusiastically by a large number of students, teachers and people from the city. She played compositions by MacDowell, Chopin, Rubinstein, Neupert, Wagner-Brazzin, and Mendelssohn-Liszt. She is a most excellent pianist, her technique faultless, and interpretation splendid.—Tuesday, January 15, the second concert in the series of six was given by the San Antonio Symphony Orchestra, Julien Paul Blitz, conductor. The program opened with the Haydn symphony in D major, which was beautifully given. Mr. Blitz has absolute control over the musicians, and as a result the shadings were exquisite. Other numbers were "Heart Wounds," "The Last Spring," Grieg; "Le Ronet d'Omphale," Saint-Saëns; and "Valse Caprice," Rubinstein. At the conclusion of the symphony, the applause was so great that Mr. Blitz asked the orchestra to rise. Lieutenant Henderson Van Surdam, tenor, stationed at Kelly Field, was the soloist. His first number was Rudolph's narrative from "La Bohème," which was sung with understanding. His voice is of charming quality, very sweet, and withal brilliant. The aria seemed particularly suited to it, and he was so well received, that two encores were necessary to satisfy the audience. For his second number he sang Speaks' "When the Boys Come Home." It was so well sung that he again had to give two encores. The program closed with the "Star Spangled Banner." The program notes, contributed by Mrs. Edward Sachs,

were most excellent. The usual public rehearsal was held in the afternoon. The next concert will be given the first Tuesday in February, with Else Sternsdorff, pianist, as soloist.—Enid Walkins, a popular singer, is in San Antonio this week and will give programs at the different camps, under the auspices of the Army Y. M. C. A. She has been singing for the western camps, and has come here in response to many requests. Gladys Floete, a pianist of note, is her accompanist.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Sioux City, Ia.—Sioux City musicians were the principal losers in a fire which destroyed the Davidson auto block a few days ago. The second floor of the structure housed practically all of the downtown studios of the teachers. The city branch of the Morningside College Conservatory also had its headquarters in the building. Probably the greatest loss was sustained by Frederick Wick, who lost two rare violins. Mr. Wick also lost an original score of an orchestral suite which he was preparing to publish during the coming spring, and a large amount of orchestration belonging to the Sioux City Municipal Symphony Orchestra. All of the musicians who suffered loss of their pianos also lost practically all of their musical library, while many had libraries of books upon musical subjects which were destroyed by the flames. Plans are being considered by the owners of the property to erect a building to provide suitable headquarters for musicians and also to contain a concert hall for small entertainments.—Josef Hofmann played probably the heaviest program of piano music ever given in Sioux City by a visiting

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artist. Mr. Hofmann was brought to Sioux City by the Civic Music Committee, which is in charge of a concert course which is bringing such artists as Werrenrath, Mabel Garrison and Mischa Elman to Sioux City. Sioux City also has been honored by concerts by such artists as Rudolph Ganz and Ethel Leginska.

State College, Pa.—Under the auspices of the department of music, Pennsylvania State College, the Russian Symphony Orchestra, Modest Altschuler, conductor, was heard on December 15, in the auditorium. The orchestral numbers of the program included "Sunrise on the Moscow River," from "Khovanstchina" (Moussorgsky), the "Scheherazade" suite (Rimsky-Korsakoff), "Soldier Song" (Russian folksong), andante cantabile (Tchaikowsky), prelude in G (Rachmaninoff), "Banjo Picker" (John Powell), and "Paraphrase" op. 96, on the Allied Hymns (Glazounoff). The orchestra had as assisting soloist Bernard Altschuler, cellist, who played "Vocalize" (Rachmaninoff) and gavotte (Popper).—The Penn State Glee Club, Clarence C. Robinson, director of music, was also heard under the same auspices on January 20 in the auditorium, singing "The Erl-King" (Schubert), arranged for male voices by Mr. Robinson; "My Old Kentucky Home" (Foster-Root), "Song of the Golden Calf" (Gounod), arranged by Mr. Robinson, "Mark, the Trumpet Callet" (Buck) and "Sunset" (van de Water). Assisting in the program were Emma Kiess, soprano; Prof. John Marshman, reader; Mrs. H. L. Ridenour and Charles Bronk, violinists; Mrs. C. C. Robinson and A. C. Bright, accompanists, and the Varsity Male Quartet. The violinists played a Bach concerto for two violins. The numbers

of the Varsity Male Quartet were "O Heart of Mine" (Clough-Leichter) and "Bonnie Ann" (MacDowell).

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Tampa, Fla.—The sixteenth annual open meeting of the Friday Morning Musicales was held Friday evening, January 18, in the Tampa Bay Casino. The evening was devoted to three centuries of song. Characteristic costume added to the charm of the representative music from the eighteenth, nineteenth and twentieth centuries. Mrs. R. M. Prince graphically outlined the spirit of the age in a prelude to the program of each century. "O Springtime, I Greet Thee" and "Sing Me a Song of Spring" by Martini, two fascinating canons or rounds representing eighteenth century Italian music, were sung by Mrs. Floyd Miller, Melvina Burts and Pauline Holmes. Melvina Burts was heard in an old French song, "In the Woods," arranged by Bizet. The double trio from "The Magic Flute" was given with Mrs. Floyd Miller as Pamina and Estelle Bird, Mildred McFarlane, Ena Sherrill, R. G. Lamberton, H. T. Lawrence and Howard Miller as the geni. Boccherini's minuet was gracefully danced by eight young women in conventional colonial attire. Four delightful arias represented the music of the eighteenth century. The "Jewel Song" from "Faust" was sung by Mrs. W. D. Bailey, who made a most attractive Marguerite. Adriana Morales sang "Knowest Thou the Land" from Thomas' "Mignon." Mrs. Harold Shaw sang an aria from "Sappho" by Gounod. The music chosen to represent the twentieth century was an aria from "Louise" by Charpentier, sung by Mrs. C. A. McKay. Mrs. H. B. Peacock sang "The Sacred Fire" by Russell. The duet, recitative and aria from "Gioconda" were sung by Mrs. Claude Park and Mrs. Floyd Miller. Mrs. Russell Tarr, as the Goddess of Liberty, sang "The Star Spangled Banner," assisted by a chorus of well trained voices. Mrs. Ferris, Mrs. Hart and Mrs. Saxby were the accompanists of the evening, and music was furnished by the orchestra of the Friday Morning Musicales, Hulda Kreher directing. The regular meeting of the juvenile department of the Friday Morning Musicales was held Saturday morning, January 19, and a delightful program was given.—Judson P. Scott has been presenting local talent in popular recitals in the attractive rooms of the Kimball piano house. Mme. Tate, pianist, pupil of Rubinstein, and Frank Graham, a reader of English fame, were heard recently in a joint recital.—On Monday evening, January 14, in the First Baptist Church, Nellie Durand gave the first of a series of organ recitals for the benefit of the Red Cross. Mrs. Durand is a concert pianist of ability and her program was as varied as it was pleasing. She was assisted by Laura Bishop, a charming vocalist of the Frohman Company, which is located in Tampa for the winter.

Washington, D. C.—The Central High School auditorium was filled on January 7 to hear the Oratorio Chorus, Sydney Lloyd Wrightson, director, give "The Messiah." The soloists were Netta Craig, soprano; Mary Jacobs, contralto; Richard Backing, tenor, and Robert Maitland, baritone. Harvey Murray was at the piano and Claude Cobson at the organ. The large audience was attentive and enthusiastic. Performances during the present season of "The Crucifixion" (Stainer) and "The Word of God" (Spross) were announced.—In a series of concerts under the auspices of the Washington Society of Fine Arts, Sylvain Noack, violinist, Joseph Malkin, cellist, both of the Boston Symphony Orchestra, and Mrs. George Peabody Eustis, pianist, appeared on January 8 in the Central High School auditorium. The program included the Schumann sonata for violin and piano, op. 105; the Grieg sonata for cello and piano, op. 36, and the Beethoven trio for violin, cello and piano, op. 97.—Julia Claussen, contralto, of the Metropolitan Opera Company, gave a recital in the National Theatre on January 11, this being the fifth concert in T. Arthur Smith's series. Mme. Claussen was heard to advantage in songs by Cesar Franck, Fauré, Bemberg, Tchaikowsky, Gretchaninoff, Arensky, Grieg, Sjögren, Merikanto, Melartin, Peterson-Berger, MacDowell, Seneca Pierce, Kramer and Kernochan. Her audience was delighted with her work and demanded several encores. Sidney Arno Dietch was at the piano.

Wichita, Kan.—The opening concert of the Forum All-Star Series, under the local management of Merle Armitage, brought to Wichita the All-American Quartet, Mabel Garrison, soprano, of the Metropolitan Opera Company; Margaret Keyes, contralto; Lambert Murphy, tenor, and Reinald Werrenrath, baritone. The program began auspiciously with the duet "Solenne in quest' ora," from "Forza del Destino" (Verdi), sung by Messrs. Murphy and Werrenrath. Later, Miss Garrison and Miss Keyes sang "Au bord de l'eau" (Paladilhe) with excellent effect. The solo numbers given by Mabel Garrison were the aria, "Ah, fors e lui" (Verdi), "Chanson Norwegienne" (Four-

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drain), "When I Was Seventeen" (Old Swedish) and "Kom Kijra" (Norwegian Echo Song). Her lovely voice quite delighted her audience. Miss Keyes' beautiful voice was heard in "Che farò senza Euridice" (Gluck), "Danny Boy" (Weatherly), "Nell" (Faure) and "Sing to Me, Sing" (Sidney Homer). Mr. Murphy chose the aria "Celeste Aida" (Verdi), "Crying of Water" (Campbell-Tipton), "I Heard a Thrush at Eve" (Cadman) and "Undaunted" (Daniels), the latter being dedicated to Mr. Murphy, who sang his numbers with finished art. Mr. Werrenrath's solo numbers were the prologue to "Pagliacci" (Leoncavallo), "A Song of France" (Bryceson Trehanne), "My Princess" (Chester Searle) and "Fuzzy Wuzzy" (Arthur Whiting), his splendid and virile art winning much applause. The program closed with the quartet from "Rigoletto," "Bella figlia del amore." The accompanists were George Siemomn and Harry Spier.

—On January 4, in the second event of the same series, Yolanda Mero, pianist, and Cecil Fanning, baritone, participated. Mme. Mero began the evening's music with the "Rondo Capriccioso" (Mendelssohn), the Brahms "Capriccio" in B minor and Vogrich's "Staccato Caprice." In her two succeeding groups she gave a prelude and waltz of Chopin, etude en octaves by Agghazy, and "Love's Dream" and the "Rhapsodie," No. 2, of Liszt. Mr. Fanning's first group included "Battle Prayer" (Himmel) and an air from "Ernani" (Verdi). Settings of two Shakespeare poems, "Cuckoo Song" and "Over Hill, Over Daie," by Dr. Arne and Thomas Cook respectively, and "The Clock" and "Edward" (Carl Loewe) formed his second group, while for the close of the program he gave "Deep River" (arranged by Burleigh), "Oh, No, John" (Old English), "The Last Leaf" (Sidney Homer), "I Had a Dove" (Busch) and "March Call" (de Leone). The latter song was written for Mr. Fanning. Both Mme. Mero and Mr. Fanning are artists of the first rank and their splendid art gained for them the enthusiastic approval of their audience.

Paul Dufault's Engagements

Paul Dufault, freshly returned from his triumphs in Australasia, will be heard in seven concerts, in Canada and the New England States, within the next fortnight. On January 23, he appeared as soloist in conjunction with Louise Homer and her daughter, at Camp Pelham, the naval base where Percy Hemus is musical director. "To sing for these fine young fellows, and more than all, to hear them sing, is an experience I shall never forget," said Mr. Dufault. The heart touching quality of tone is such that, to quote Mme. Homer, "one does not know whether to laugh or to cry." Every one knows that laughter and deeply felt sentiment are akin.

Mr. Dufault's coming engagements are as follows: January 30, St. Hyacinthe, Canada; February 6, Montreal, Canada; February 7, Sherbrooke, Canada; February 10, New Bedford, Mass.; February 11, Chicopee Falls, Mass.; February 17, Woonsocket, R. I.; February 18, Central Falls, R. I.

Following these he will return to the metropolis, where he will busy himself with a limited class of artist-pupils, making a specialty of French diction, and coaching in repertoire for his next "world tour," which will probably include South Africa this time.

Kathleen Hart-Bibb's Activities

Because she desired to spend as much of her time as possible with her husband, Captain Eugene Sharp Bibb of the United States Reserve Field Artillery, until his departure for France, Kathleen Hart-Bibb, the young American soprano, has accepted but limited number of engagements for this season, and has made only a few Western appearances, which were chiefly of a patriotic nature.

Long before the outbreak of war, Mrs. Bibb introduced "Keep the Home Fires Burning" in her home city, Minneapolis, and since that time the song has become inseparably connected with her in the minds of her home people. No great patriotic meeting has occurred while she was in the vicinity at which Mrs. Bibb has not been called upon to sing this song. Her singing of it was a feature of the visit of Secretary of Treasury McAdoo, during the Liberty Loan campaign, and of the monster demonstration which attended Colonel Theodore Roosevelt's speech before Labor's Loyal Legion.

The soldiers stationed at Fort Snelling, which is located between Minneapolis and St. Paul, have come to consider Mrs. Bibb their own particular soprano. She has taken advantage of her autumn's residence in Minneapolis to give numerous programs at the regular army and national guard encampments and at the officers' training camps. Nor has she disdained singing ragtime for these well loved "Sammies," and her ragtime is marked by the same insouciance which made her rendition of "Les Filles de Cadix" and "The Dashing White Sergeant" so successful with concert audiences.

For the benefit of the American Red Cross, Mrs. Bibb, accompanied by Homer Samuels, recently appeared in recital with Cornelius van Vliet, cellist, and Mildred Langtry, contralto, at the Minneapolis Institute of Art. Filling her fourth return engagement there, Mrs. Bibb also



Photo by Matzene.
KATHLEEN HART-BIBB.

gave a holiday program on December 18, at St. Mary's Hall in Faribault, Minn., assisted by Cady Kenney, pianist. Mrs. Bibb is scheduled to appear in recital in Aeolian Hall, New York, under the management of Daniel Mayer, on February 19.

Another Shaffer Success

On Friday evening, January 18, the third artists' concert in the eleventh season's series was given at the Eliot School, Newark, N. J. Due to the untiring efforts of Charles Grant Shaffer, these series have come to be features of the musical life of that city, and rightly so, for they invariably are given by artists of proved worth and attract large and enthusiastic audiences. This occasion was no exception to the rule, either in regard to the artists or the number of their listeners. Alice Eversman, soprano, of the Metropolitan Opera Company, delighted every one with the beauty of her voice and the finish of her art in the jewel song from "Faust" and a group in English which included the popular "Ecstasy" of Rummel. With George Harris, Jr., she was heard in the duet from "Carmen," the two voices blending with unusually fine effect. Mr. Harris' excellent tenor was heard to advantage also in an aria from Tchaikowsky's "Eugen Onegin" and a group of songs in English, one of which was the dramatic "Credo Patriotique" of Barbirolli, the English translation of which is by Mr. Harris. On the program also was Lucia Forest Eastman, harpist, who played Gode-froid's "Danse des Sylphes" and numbers by Hasselmans, Rubinstein and an Irish dance of her own. The accompanist of the evening was Gertrude Bertine, who did excellent work.

The proceeds from this series are given to the Red Cross. The next concert will take place on February 15, at which time the artists will be the Criterion Male Quartet, of New York, John Young, first tenor; Horatio Rench, second tenor; George Reardon, baritone; Donald Chalmers, bass, and Dora Becker-Shaffer, violinist.

Two New York Appearances for Tittmann

Charles Trowbridge Tittmann will make his first appearance in New York on Monday, February 4, in a concert at the Waldorf-Astoria. The other artists on the program will be Mabel Garrison and Jascha Heifetz. Mr. Tittmann also has been engaged for the bass solo work in the Bach "St. Matthew Passion," which is to be given on March 28 by the New York Oratorio Society, under Walter Damrosch.



Henry F. Gilbert

Distinguished American
Composer and Musician

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It is but trite to say that an artist, however fine he may be, can not deliver his message without a corresponding fineness in the instrument he plays. Here was the fine combination.

With best wishes I am,

Yours sincerely,

(Signed) HENRY F. GILBERT.

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An Important Work on Singing

W. Henri Zay's new book, "Practical Psychology of Voice and of Life," has received a great deal of publicity on the New York concert programs since it was published a few weeks ago. Evidently the publisher, G. Schirmer, thinks well of it and that there must be a great demand for it. If the extent of the advertising is a criterion of the merits of the book, then "Practical Psychology of Voice and of Life" will be widely read. It is more than merely another new work on singing, for singing, in fact, occupies a comparatively small part of the volume, which is addressed more to the singer than to the voice. It goes behind the vocal organ to the mind of the artist—or would-be artist—and shows that a cultivated mind and developed intelligence are more important than mere vocal exercises. There are many useful directions and exercises given for the practical guidance of the vocal student, however. On the matter of breathing W. Henri Zay is very emphatically in favor of a combination of costal and diaphragmatic breath control and is opposed to clavicular and abdominal breathing. He likewise dwells for some time on the importance of resonance and of timbre. He tells how to get control of that unruly member, the tongue. He explains the trill, the open tone, the wobble, registers, health, walking, pronunciation, tempo, eating, phrasing, interpretation, attack, dark tone, practice, sacrificing beauty of tone for size, speaking, mind forming, science, Caruso, mental tonics. He quotes Plutarch, Goethe, Emerson, Shelley, Ruskin, Tennyson, Byron and others.

He has the temerity to champion the English language—a language good enough for the prince of dramatists, Shakespeare, the chief of epic poets, Milton, and the foremost lyric writer, Herrick, but which is held to be unfit for song by many singers who have studied only foreign tongues. No review of the book could do justice to it, and to quote all the passages deserving attention would require more space than these columns give. Those who are interested in the human voice should read the book. Some enthusiastic readers may imitate the old lady who underlined every word of her New Testament to show her approval of the work. There are only 140 pages in the book and they can be read at a sitting. The thoughtful student, however, will not dismiss with one perusal a work which has cost a man with twenty-five years of musical experience much thought and labor to produce.

To teachers, W. Henri Zay says: "Do not teach singing because you can play the piano or organ; it is unfair to the pupil, and worse, you are untrue to yourself, in that you pretend to teach what you do not know. * * * Some cannot even sing a decent tone by way of illustration. 'What shall we do?' they say, 'Shall we starve?' Better steal, say I; you would do less damage to the community." If this advice is taken too conscientiously there will be considerable increase in thieving.

"Most of the rank and file of the singing profession are fairly obsessed by the desire to cultivate a big voice. This obsession is a demon destroyer of voices; it makes so many singers force their voices and shout, and the result is that first the quality of the voice is spoiled, and then the voice is ruined entirely. * * * As well might a violin envy the trombone." No vocal student or teacher can read this work with much benefit either in direct knowledge or in suggestion.

Two Booklets on Music by Pauline Arnoux MacArthur

Two very interesting booklets by Pauline Arnoux MacArthur, chairman of the American Music Committee of the Federation of Musical Clubs, recently came into the office of the MUSICAL COURIER. "Music for the Community" is very logically divided into three sections: Musical Clubs, Community Singing, and Music in Social Work. In discussing musical clubs, the author takes for her example the Thursday Musical Club of New York City. It has seven meetings a year—four evening and three afternoon. The dues of ten dollars make it possible to engage good artists who play on the same programs with club members. Every year a scholarship meeting is held for which a famous string quartet gives its services. This has made possible the education of Sascha Jacobsen, the violinist.

In Mrs. MacArthur's argument in behalf of Community Singing, she says: "Music is one of the great things of the world. Let us bring all the music we can into the world." The author suggests a unique way to help bring this about, and that is, to have the film performances start early once a week and have the people that are there sing, with the words flashed on the screen. The last part of this treatise is devoted to "Musical Social Work." Here we are told there is a big field for the amateur. "A tiny voice may be needed in a sick room or a hospital ward."

In her other little book, "The Power of Music," Mrs. MacArthur, a really intelligent writer on all musical matters, puts forth the plea that we use our music objectively and not subjectively. It can be turned into a great power, and to prove this Mrs. MacArthur tells what it has accomplished in the prisons. Through her efforts a fine Steinway piano was installed at Blackwell's Island and the concerts held there have been a great success. In fact, "they say one rarely hears profane words at Blackwell's Island now that the men both hear and make music." Mrs. MacArthur continues: "Two years ago I was told that concerts were not given at Sing Sing but now artists like Elman play there." This sort of thing, she tells us, makes the prisoners' lives easier to bear. In asylums, too, great things can be accomplished for music has a quieting effect on the insane. Altogether, Mrs. MacArthur's booklets, exceedingly well written and deeply thoughtful, contain material of much interest and undoubted practical value.

Alois Trnka Well Received

Alois Trnka, the well known Bohemian concert violinist, appeared as soloist at a meeting of the New York City chapter of the New York State Music Teachers' Association on Tuesday evening, January 22, at Steinway Hall, New York, when he played Bruch's fantasia on Scottish melodies, two compositions by I. Joseph, Sevcik's Bohemian folksong and fantasia on "Bohemian Girl." Israel Joseph played the piano accompaniments.

MUSICIANS UNDER THE FLAG

Allen, Robert E.	La Belle, Guy.
Ashbaucher, Herman.	Lehmann, Theodore.
Barker, John D.	Lewis, Ward.
Barlow, Howard.	Lindorff, Theodore.
Bibb, Frank.	Little, John W.
Bowes, Charles.	Losh, Sam.
Bollman, Fred.	Macbeath, Donald.
Boone, Manley Price.	Macmillen, Francis.
Burnett, John.	Maier, Guy.
Callahan, Miller.	Meeker, Z. E.
Chamberlain, Glenn.	Mitchell, Earl.
Clifton, Chalmers.	Nevin, Arthur.
Cottingham, Howard A.	Nevins, Willard Irving
Cox, Wallace.	Orth, Carl.
Doering, Henri.	Osberg, Elliot.
Elser, Maximilian.	Palmer, Claude.
Foer, Eugene A.	Peterson, Alfred C.
Felber, Herman.	Pope, Van.
Firestone, Nathan.	Potter, Harold.
Former, Eugene A.	Potter, Harrison.
Fram, Arthur.	Reynolds, Gerald.
Garrabrant, Maurice.	Rogers, Francis.
George, Thomas.	Rosano, Lief.
Grainger, Percy.	Saurer, Harold.
Granberry, George F.	Schelling, Ernest.
Gustafson, William.	Schmidt, David H., Jr.
Haensel, Fitzhugh W.	Soderquist, David A.
Heckman, Walter.	Sowerby, Leo.
Heizer, Frederick, Jr.	Spalding, Albert.
Hemus, Percy.	Stiles, Vernon.
Hillyard, Ried.	Stoessel, Albert.
Hochstein, David.	Stuntz, Homer.
House, Judson.	Taylor, Bernard U., Jr.
Hudson, Byron.	Trimmer, Sam.
Jacobi, Frederick.	Vail, Harris R.
James, Philip.	Van Surdam, H. E.
Jones, Gomer.	Whittaker, James.
Keller, Harrison.	Wiederhold, Albert.
Kernochan, Marshall.	Wille, Stewart.
Kraft, Arthur C.	Wilson, Gilbert.

San Diego Music in 1917

In the San Diego, Cal., Union of January 1, 1918, Dr. Humphrey J. Stewart, the well known organist, gives an interesting résumé of the work accomplished by him at the daily recitals upon the great outdoor organ at Balboa Park. Daily concerts are given there, and there is no charge for admission. Up to December 15, 1917, there had been given 292 organ recitals. During the current year, of that number 261 were played by Dr. Stewart, and thirty-one by visiting organists and other musicians. Only ten programs were omitted during the entire year, owing to rain on these days. This proves conclusively that the claim of exceptional climatic conditions is no idle boast. Only twenty-eight recitals were omitted up to date since January 1, 1915. During 1917, 2,381 pieces were played, and the music was selected from the works of 330 composers. The music of every nation in the civilized world was employed. The fame of the San Diego outdoor organ has traveled over not only America, but also over the entire world. In the same issue of the San Diego Union, Gertrude Gilbert, chairman of the Civic Committee on Music, contributes an interesting article, analyzing the musical conditions in San Diego and summing up the achievements of the past year. She devotes space to a valuable discussion of the objects, aims and accomplishments of the Amphion Club, which, during the past few years, has developed into one of the largest and best known clubs in the West. Also, Miss Gilbert praised the Professional Musicians' League. As is well known, Mme. Schumann-Heink has made San Diego her home, and she interests herself in all the musical activities of the city with enthusiasm and generosity. She sang a free concert to 28,000 persons during the 1915 Exposition. She has sung for the soldiers, for the churches, and gave a charity concert for San Diego's poor, which netted more than \$2,000.

San Antonio Philharmonic Concerts

Arthur Claassen, conductor of the San Antonio Philharmonic Society, has been giving some interesting concerts in that city. His program of January 1 presented Beethoven's fifth symphony, a "Parsifal" excerpt, the "Pagliacci" prologue, sung by Harry Evans, and Liszt's E flat concerto, played by Birdice Blye. On his program of January 16, Mr. Claassen placed Haydn's "Military" symphony, Beethoven's "Leonore" overture No. 3, the Grieg piano concerto, played by John M. Steinfeldt, and a Verdi aria, sung by Mary Aubrey. For the concert of January 25, Evan Williams, the tenor, was the soloist. These concerts have been very successful, and have received strong support from the public and the critics of San Antonio.

Beethoven Society to Omit Breakfast

Owing to war conditions and a desire to co-operate in the matter of conservation, Mme. Frederick Tanini-Tagliavia, president of the Beethoven Society, will omit the annual breakfast previous to the Spring Festival-Musical, which will be held at the Hotel Plaza, New York, on April 27. Sophie Braslau, of the Metropolitan Opera Company, will be the soloist, and the choral will also render several numbers. The receipts will be given to war relief.

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